

3-21-2006

Bard Free Press, Vol. 7, No. 8 (March 21, 2006)

Bard College

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Bard College, "Bard Free Press, Vol. 7, No. 8 (March 21, 2006)" (2006). *Bard Free Press - All Issues (2000-2018)*. 56.

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the bard Free Press

Global Warming (Still Problematic)

by jon dame

The German aerospace agency's twin Gravity Recovery and Climate Experiment (GRACE) satellites, which have been measuring minute changes in the Earth's gravitational field over the last four years, have made a startling new find.

Just as we now know that the arctic ice sheet (the North Pole) is at its smallest extent size ever recorded, it is well known that large chunks of Antarctic ice sheet (South Pole) have been breaking off around the periphery of the continent. But the GRACE experiment has shown that Antarctica is losing not just area but *mass*, at a rate of 36 cubic miles of water a year. This data contradicts previous models, which have predicted that increased snowfall in the great white south would cause a net gain in the continent's mass.

Says lushly-monikered geophysics siren Isabella Velicogna, "It is the first time we can say that if you look at the entire ice sheet, it is losing mass." Realness.

Also this month, forward-thinking lab-coat types report that the arctic glaciers of Greenland are melting twice as fast as they were five years ago, adding an extra 38 cubic miles of fresh water to the Atlantic Ocean every year. This, again, is much faster than models had predicted.

Both these studies indicate that old models of sea-level rise will essentially have to be thrown out, and that sea levels could rise much further throughout this century than previously thought. This provocative view is that of Jim Hansen (and we're not talking about the famous puppet guy). James Hansen is the top climate scientist at NASA's Goddard Institute for Space Studies. Hansen recently made headlines when he revealed that Bush appointees at NASA had tried to censor his public statements on global warming. In a commentary this month on Znet.org, he said:

"Our understanding of what is going on is very new. Today's forecasts of sea-level rise use climate models of the ice sheets that say they can only disintegrate over a thousand years or more. But we can now see that the models are almost worthless. They treat the ice sheets like a single block of ice that will slowly melt. But what is happening is much more dynamic."

Hansen explains that once warming begins to open up fissures in the ice sheet, lakes can start to form at the very base of the ice formation, and the whole sheet can start sliding toward the sea. This process further accelerates melting in an exponential pattern. While it takes thousands of years for ice sheets to form through snow accumulation, the melting of an ice sheet could be "explosively rapid."

Current models of the impacts of global warming also do not adequately factor in accelerating, or positive feedback, effects of a warming climate. Standard models assume that land and forests will act as carbon "sinks," but recent studies show that they will increasingly become net carbon sources. Examples of this

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The Tivoli Village Council and WiFi opponent Mona Herman in Village Hall



Huge turnout for SMOG shows this weekend; turn to page 8 for coverage

Tivoli Gets WiFi

free, omnipresent internet comes to town, townspeople complain
by tim donovan and brenden beck

A contract signed last week by Tivoli Mayor Marc Molinaro and American WiFi will bring town-wide wireless internet to the village in May. Residents will be able to liveblog a little league game from the park or play internet chess in the bar. Access to the Tivoli website, community boards, and village information will be free to all within the range of an antenna mounted atop the iconic Tivoli water tower. Further service will cost \$50 per month.

Some are troubled by the prospects of wireless in Tivoli, however. Mona Herman, founder of Protect Our Park (P.O.P.), worries about the antenna. "Broadcasting onto private land is trespassing and a public nuisance. They're called 'hot spots' because that means an increased level of radiation."

P.O.P. was formed to protect the Village of Tivoli Memorial Park from wireless, and has gathered thirty-one signatures on a petition opposing the plan. This grassroots organizing is in addition to frequent calls to the Mayor's office and appearances at Tivoli Village Hall meetings. Their concerns include the plan's legality, health effects, and economic motives.

"We don't take these questions of health effects lightly," Molinaro tells the Free Press. The Mayor's office in Village Hall has a wireless network. "What you

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Community Blotter: Collected Happenings Around Bard

Kelly leaves, Eigo remembered, BRAVE, the blinking light, burglary, and laundry.

by owen conlow

BRAVE, Bard's Response to Rape and Associated Violence Education, which discontinued services last semester, will be operational again starting in April. JP Lor, who was involved in BRAVE in the past, reports that none of the members from last semester have agreed to join the new service and all new members have been trained instead. The new Director of BRAVE, Jennifer Strano, was brought in at the beginning of the Fall to replace the previous director. Partway through the semester, BRAVE members discontinued services because of a lack of trust between themselves and the new director. Although a lawyer was brought in to discuss the situation with the members, Lor reports that the lawyer was biased in favor of the administration and talks of continued BRAVE service ended on a foul note. Strano was unavailable for comment this week, but it is reported that the new BRAVE will operate under a new set of protocols, possibly because the old protocols were a source of tension between the director and the members.

John Kelly, former Dean of First Year Students, former advisor to the Free Press, and overlord of Space Management, is leaving Bard to pursue a career in debt counseling. This may come as a shock to students who thought he left three years ago; in fact, he left the Dean of Students Office and was asked by Jim Brudvig to spearhead the campus-wide managing of space. Only the Class of 2006 (and lingering '05ers) would have had interactions with Kelly as Dean, but

being one of those very students, I must interject that he was - and is - one of the most accessible and helpful people at this college.

I asked Kelly why many of the administrators who care most about students' welfare often leave Bard, citing such old favorites as Allen Josey and Steve Foster. John's reply was a smile and shake of the head: the same response I receive after bitching endlessly about the Space Management Tool (space.bard.edu). Kelly said that although he has had differences of opinion with administrators in the past, his leave is on good terms. He plans to move on to a career in which he can interact with people beyond booking their events, and assist those whom it will truly benefit. He says one of his goals is to "get insurance for the other 60% of the population [who are currently uninsured]." He also wants to help people understand all their finance options, so that they can make

educated decisions about their financial futures, something that banks don't often discuss.

Kelly explained to me how, as Dean of First Year Students, he would meet with students who wanted to start new projects on campus. He oversaw



The Free Press would like to thank John Kelly for his help to our and other student organizations, and wish him luck.

the beginnings of the Free Press and the Student-Run Darkroom, among others. In his capacity as the Dean of First Year Students, he would fund worthy projects

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Read on for: *A Portrait of Time and Space Limited; Turning Sands into a Co-op; Boycotting the Jerusalem Symphony Orchestra; interviews with Tugboat and Extreme Animals; review of the current CSS exhibitions, and more*

Forum Held to Discuss \$100,000 Surplus

by lauren kitz

This past Wednesday, March 15th, a smattering of club heads, Student Government members, and other interested students attended a forum to discuss the recently discovered \$100,000 surplus in the convocation fund. This large sum has been accumulating for approximately a decade, as Planning Committee Treasurers from years past have repeatedly neglected to rollover the unspent money from each club's allocated semester budget. Instead of taking these unspent funds and re-absorbing them to the convocation fund the following semester, this money has simply gone unaccounted for.

Current Planning Committee Treasurer Adrienne Raff-Corwin ('08) discovered this error last semester, and Committee Secretary Matt Wing ('06) held two consequent meetings with Dimitri Papadimitriou, the college's Executive Vice-President, to determine just how large the sum was and whether it would be available for student use. The amount was originally \$108,000, \$8,000 of which was automatically put into the convocation fund. Papadimitriou has since sanctioned the remaining \$100,000 for student use, provided that its allocation follows several constitutional guidelines: the money must be requested

by a functioning club, proposals will be approved at the discretion of the Planning Committee, and a great emphasis should be put on using the money for capital or one-time projects that will benefit the entire Bard community while enhancing the functional ability of clubs. Wing, Planning Committee Head Adam Lundquist-Baz ('06), and other Student Government members repeatedly urged students to think about using the money unselfishly, in a way that would be "permanent beyond one student's Bard career."

An issue of much debate, and one of the primary reasons for holding the forum, was to decide whether or not a cap should be placed on the amount of money available for allocation each semester, and, if so, what that cap would be. Responses ranged from no cap at all to a \$25,000 cap, which would allow the fund to be used up over the next four semesters. Some students argued that a cap would be unnecessary provided the Planning Committee use their best discretion in approving proposals. Others argued it unlikely that enough feasible projects would be proposed in the remainder of the semester to use up the entire sum. Those who advocated for a cap did so with the worry that

students in future semesters would have equally legitimate need for extra funds, and that if we "blew a huge load all at once" nothing would be left for future endeavors.

Student Government members attempted to gauge demand for the \$100,000 by asking for hypothetical proposals from those in attendance. Students' ideas included a vehicle and equipment for EMS, an FM radio tower for WXBC, and the means for higher quality printing for The Free Press and The Observer. It was also suggested that some of the money be used to raise the existing Emergency Fund from approximately \$3,000 to \$7,000, as Bard has the smallest student activities fee of any college of comparable size.

The general rhetoric of the evening continuously referred to using the fund toward "one big project" or "a building," which quickly brought the discussion to the issue of student space. Wing reminded the crowd that \$100,000 would be a "literal drop in the bucket" towards the \$2.8 million required to construct a "new Old Gym," and that even preliminary work on that building could not commence until most or all of the \$2.8 million was accounted for. Moreover, several students expressed

concern that this project was in no way set in stone or guaranteed, and that to transfer the entire \$100,000 to the cause might prove to be a vacant offer. However, it was agreed that the gesture of giving the entire sum to this project could be significant in showing the administration that the student body is serious about student space.

The consensus of the forum was that more input from a greater number of students would be necessary to decide exactly how the money should be allocated.

The procedure by which proposals will be reviewed is the following:

- 1) All budget requests will be submitted to planncomm@bard.edu by March 24th. Specify: Club name, club officer, amount requested, specifics of project, and itemized listing of all expenditures.
- 2) The Planning Committee will review these proposals over Spring Break.
- 3) Upon return, the Planning Committee will conduct a survey to gauge student opinion concerning the proposed projects. Students will rank the proposals on grounds of overall community benefit.
- 4) The Planning Committee will consider these opinions as they allocate the money.

Weird News Bites

by peter weinberg

Man Wearing Milk Crate Robs Store

Police said a man robbed a Georgia convenience store last weekend with a milk crate on his head, and the whole incident was caught on surveillance tape. Police in Pelham, Ga., said the man beneath the mask was Marty Simpson, 46. Simpson allegedly robbed the clerk at gunpoint and then ditched the milk crate in the parking lot, giving everyone outside a good look at his face. Officers tracked him down about two hours after the robbery. Simpson faces charges of armed robbery, aggravated assault and burglary. Police said he also robbed another convenience store earlier the same day.



People Who Protested the Last War Being Used as Examples in This One

Allen Abney of British Columbia spent a weekend detained at a military base in California after being arrested for deserting the U.S. Marine Corps four decades ago during the Vietnam War. Abney, who was born in the United States but became a Canadian citizen in 1977, was arrested at a border crossing on Thursday while trying to enter Idaho from southeastern British Columbia. Abney, 56, lives in Kingsgate in British Columbia's East Kootenay region, in a house about 100 meters from the Canada-U.S. border. He and his wife were on their way to a vacation in Reno, Nev., when U.S. officials accused him of desertion and took him into custody. Abney was a 19-year-old marine when he fled to Canada in 1968 because he didn't want to fight in Vietnam. He is the third marine from the Vietnam era to be arrested this month, and Toronto lawyer Jeffrey House believes the marines are trying to make examples of deserters to discourage those who might think of avoiding the Iraq war.

All Kinds of Body Parts for Sale on American Body-Part Market

A new book by Annie Cheney, titled *Body Brokers: Inside America's Underground Trade in Human Remains*, lists sample prices for various human body parts. A head apparently fetches between \$500 and \$900. A whole torso can cost up to \$3,000 and a foot can bring in \$650. Why buy body parts on the black market? Torsos are often bought by surgeons for off-the-clock practice runs and other body parts are used for illegal transplants. Some bodies (or parts of bodies) are even sold to arms manufacturers for testing anti-explosive armor.

Vigilante Hookers Out for Killer's Blood

Women involved in prostitution in Daytona Beach, Fla., have reportedly armed themselves and are searching for a serial killer behind the slayings of three residents, according to a Local 6 News report. "We will get him first," streetwalker Tonya Richardson said. "Yeah, we are going to get him first. When we find him, he is going to be sorry. It is as simple as that." Richardson said she and other women are carrying weapons on the streets after Laquetta Gunther, Julie Green and Iwana Patton were found dead in the city. "I carry a switch blade with me now," Richardson said. "Everyone else does now too."

The Bard Free Press

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- jack woodruff

EDAN with special guest
 DAGHA
 and Bard's
 BPM .rap.
 tuesday 3.21 .hip hop.
 11pm
 MPR .awesome.

Time and Space Limited: Avant Garde Theatre Group with Social Concern

by daniel terna

Time and Space Limited occupies a large converted bakery in the depressed town of Hudson, NY. It was established in New York City in 1973 by directors and actors Linda Mussmann and Claudia Bruce, who have participated heavily in avant garde theatre since their twenties, spending much time putting on productions at the famous La MaMa etc (Experimental Theatre Club) on the Lower East Side during the 1980's. The project was moved to Hudson in 1991 and has been slowly growing in recognition ever since.

The TSL building stands out compared to the vacant dreariness that is the rest of Hudson. Aside from Warren Street's chic antique and vintage clothing stores, the rest of the town consists of empty industrial warehouses with shattered windows. Stray cats dart through backlots, and on a Saturday afternoon a surprisingly few number of people walked the streets. The large TSL icon on the building's façade declares its presence prominently in a town where nearly ten percent of the population is in prison for mainly drug-related felonies and where the public school is so disjointed that many kids are home-schooled.

What Mussmann and Bruce have done with the building since 1991 is breathtaking. The interior is part movie theater, part gallery, and part museum. There's even a cafe that sells fresh popcorn and snacks, with a spacious eating area to sit with a friend or two. The high ceilings have allowed for the set-up of thin gallery-type walls that jut maze-like into the open space. Beginning at one end of the building, frenzied hand-painted writing, photographs, small televisions, and notes and drafts of scripts adorn the walls in chronological order. "I was born in Indiana and was raised on a farm. There I learned to use my hands. I'm very good with tools and have a knack for simple ways and a means to get things done," Mussmann explained. "I've built and constructed houses, walls, built stages, sets, and made most of the designs that I have made for the stage," she added.

Mussmann, 58, writes and directs all of her pieces when she is not adapting from other greats such as Samuel Beckett and Harold Pinter. Bruce, 60, usually takes the lead role, acting sometimes alone on stage or with younger actors. Mussmann claims to leave much of the technical management of TSL to a staff member because she

isn't adept enough, yet is an expert, albeit a bit dated, techie when it comes to running her own works. "During performances I usually sit in front of the audience and run the sound and lights...often I speak into a microphone," she detailed. Mussmann uses overhead projectors, and has used 8mm and 16mm projectors in the past. She also uses reel to reel tape decks and several VCR's. "Tech stuff is my own version of tech things," she said.

"I have a strong feeling towards post-WWII," said Mussmann. "Not that boring realism of [Tennessee] Williams." Mussmann is deeply attached to history, and many of her works reveal just that. "I'm reading Emerson all the time," she said. "I'm deeply influenced by him. How I view history is similar to his view." There is a strong commitment to archiving photographs and drafts of scripts from the last thirty five years, evident on the walls of TSL where many photographs, taken personally by Mussmann, retell the origins of both Bruce's life in theatre and hers.

The extent of Mussmann's work ranges from the personal, such as *Blind in Time* which Mussmann was quoted as saying is "about my own journey" in a May 2001 New York Times article by Ray Rinaldi. Works range from the quirky, such as *Konsurt*, the personal, such as *My Dinner with Matthew*, to sillier pieces such as *Foxy Newz*.

While one aspect of TSL focuses on exhibiting art, screening indie films, and performing pieces directed by Mussmann and starring her partner Claudia, TSL also aims to get involved with the local youth through programs that intend to educate and give the one-on-one attention youths deserve and need at such a crucial period of their lives.

Last Saturday, Bard student Peter Neely ('07) stood in the cold outside of the TSL building as he directed Chota, Miles, and Jonah, three thirteen to fifteen year-old boys, for a short film they were creating. "Think of the reaction shot," he suggested to them. Chota, thirteen,

comes to TSL two to three times a week. On this cold day, he held a wooden baseball bat and waited for the "action" signal from another boy holding the digital video camera. "Consider the point of view," Peter called out. With the camera rolling,



Peter Neely, from Bard, helps Hudson kids film a movie at TSL

Chota ambled up to his "zombie" victim, swung the bat, and the shot was complete. They re-shot the scene over five times. An elderly Hudsonian stood by watching with a grin on his face.

Neely is one of several students at Bard who works with Hudson youth-at-risk. Volunteering twice a week, Neely tutors one-on-one on Mondays and teaches a film class over the weekend. "The pairing of tutor and tutee seems to be based more on personality," Neely said, who tutors in all subjects. "Most of the kids are home schooled," he added.

"There are ten students and ten tutors," explained Jeremy Bennett ('08), who coordinates the tutoring program. "While most Hudson youth go to Hudson High School, [TSL] has a disproportionately large amount of home-schooled kids. We tutor about four or five home-

schooled kids." The youth program organizes several activities for kids ranging from ages eight to sixteen in areas such as music, dance, theatre, and has even sent groups of youth to three-week long summer camps. This past weekend a busload of

Children's Media Project. Following his former boss, who was making a documentary about Hudson, Chameides became Mussmann's campaign manager for her second run as mayor of Hudson in 2003 (she ran in 2001) against incumbent Richard F. Tracy.

Chameides has stuck with TSL since, working as one of the nine permanent staff members. Curating indie films for showings and managing publicity, Chameides compares many of the films and documentaries as a little "more underground than Upstate [Films in Rhinebeck]. I'm choosing movies or lectures that are generally less available," he said.

Audiences for films and lectures at TSL vary. White middle and upper class audiences generally attend the more "artsy" movies, said Chameides, while a film about a step team drew in crowds of younger black and Latino kids. Chameides claims that,

"it's not our goal to always diversify. In many cases, different groups have much to learn about each other." For example, a recent showing of an Emmitt Lewis Till documentary drew in a diverse crowd.

This coming weekend, Friday March 24 to Sunday March 26 there will be a lecture and film series dedicated to bringing Hudson social issues to the floor. "A good metaphor for TSL is this latest conference," detailed Chameides. "There will be a focus on the redevelopment of post-industrial cities like Hudson... Most people in Hudson aren't benefiting from the rise of new stores and such," Chameides said about the forum entitled "Time to Talk."

While some of Hudson's social unrest is due to the recent gentrification of the neighborhood, some of the tension is due in part to the fact that gay couples own several new shops. The poor are directing homophobic feelings toward the gentrifiers, and TSL is hoping this weekend will bring about awareness and hopes to quell anger or at least bring the issue out in an open forum.

Visit timeandspace.org for more information on the three films that will be shown over the weekend.



TSL co-founder Claudia Bruce in a performance of *Blind in Time*

Global Warming (continued from front page)

include carbon released from warming soils, i.e., the massive amount of carbon trapped in the frozen tundra of Siberia, which is equivalent to about one third of the carbon in the atmosphere currently. As the ice thaws and this carbon makes its way into the atmosphere, global warming starts to fuel itself, creating a "runaway" cycle that is beyond human cause or control. Other positive feedback effects include carbon dioxide from decreased microbial respiration and forest die-back, and increased levels of water vapor in the atmosphere.

Current climate change models predict less than a one-meter rise in sea

levels before the end of the century. But if these models are "almost worthless," how do we know what to expect? Hansen points to the geologic record for some indication. At the end of the last ice age, 14,000 years ago, sea levels rose by 20m in 400 years - five meters a century. This was during a time when temperatures were not warming as fast as today. The last time the world was three degrees warmer than today - which is what we expect later this century - sea levels were 25m higher. While catastrophic change of this magnitude is not likely, it is now clear that these historical trends are as good or better predictors than the official models.

In a scenario of rapidly rising sea levels, recent efforts to revitalize the low-lying city of New Orleans would be rendered tragically moot. An 8-meter sea level rise, for instance, would submerge half the states of Louisiana and Florida, and, of course, every coastal city world-wide. This is especially unfortunate considering that, within decades, 75% of both the U.S. and world populations will be living in coastal areas. Within the context of this recent news, the stabilization of carbon emissions within the next decade appears to be the only feasible option to preserve human life as we know it. Whoa, Doc, this is heavy.

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An Open Letter Regarding the Sands Co-op

Dear Dr. Botstein,

On Friday, March 3rd, I had the opportunity to meet with you and present a plan to turn Sands House into a living and eating co-op. This plan has been in development for over a year and was shaped by a long process of mediating between student ideas, administrative concerns, and the experience of co-ops at Bard and elsewhere. At the end of the meeting, you had all but rejected this plan, offering instead to find a space to install an industrial kitchen and dining room to be run as an eating-only co-op. Having received your counter offer with interest and excitement, I offer a third way, in the spirit of compromise.

What I propose is a hybrid of our idea and yours: a living and eating co-op that extends its membership to fifteen eating-only members. This is a widely applied model that, when combined with fully random admission to both the living and eating sections, fulfills your criteria of more inclusiveness and varying levels of involvement. The compromise retains all the strengths of our two proposals, while addressing the essential weakness of yours: the lack of accountability and the associated free-rider problem. With a combined living and eating co-op, a stable space of cooperation grows out of the living co-op, in which it is in the interest of each living member to create a harmonious household and to do their chores. Fifteen (or so) eating-only members can then be invited to participate in what is now an assuredly well-run space.

A living co-op is, of course, an exception to the philosophy behind living here at Bard. But everyone likes a good exception, just as everyone sees the richness of diversity. We acknowledge the aristocratic lineage of the college in which, in its expression here at Bard, living and dining play a supporting role for studying and thinking. We accept, furthermore, the argument that it is not so much what goes on inside the living co-op but rather the co-op's difference from the rest of the college that makes it objectionable. Yet it still appears to us that with appropriate measures and careful planning, a

combined living and eating co-op's slight offences to these long established principles are very much outweighed by its benefits of community, responsibility, and happier students.

Remember that this is a small space, a mere tinder spark next to the ever-growing blaze of the standard system of living and dining at Bard. In fact, with campus housing continuing to expand as it has in recent years, going forward with plan C would do little more than maintain the ratio of cooperative to standard living. Maintaining this exception emerges as well merited in light of:

1) The experience of many Bard alumni/ae as they enter the world and quickly become swamped with life's daily demands of paychecks and pasta for dinner, leaving scant room for thinking. To us it seems fair and sensible to provide a space in which those interested in both thinking and

every dorm kitchen sink.

4) The great benefit that even this small space of cooperative living and dining would bestow on the entire Bard community, provided that it operates under principles of fairness and inclusion. These principles are:

i) Open membership. Membership is voluntary without any social, racial, political or religious discrimination. Membership is based not on seniority, but on a random lottery number system.

ii) Political nonpartisanship. Co-ops hold no general cooperative membership in any social, religious, or political organization. While individual co-op members are free to affiliate themselves with a particular political, religious or social organization, the co-op as a whole must remain neutral.

iii) Democratic control. The co-op runs on a mixed system of consensus and voting, depending on the nature of the decision being

course, cannot, do not, and should not spend all their time studying, so it is reasonable that there be a space for the kind of wholesome activities provided by a living co-op. Also, it should be apparent that Feitler is not the model for Sands Co-op, but as evidence that Sands Co-op would compliment and not crowd-out our education, we point to Feitler's record of better academic performance on average than the mean for other dorms.

We respectfully propose that thirty-two spaces (between Feitler and Sands) for living co-op members on a campus of 1500 students is a reasonable allotment. It neither threatens the living and dining system at large nor institutes any opposition to its philosophy—

on the contrary, it enriches and stabilizes the standard system. Through its inclusiveness and by adherence to its principles, Sands Co-op's strengths and weaknesses can provide a small counterbalance to those of the standard system. Moreover, it will create a genuinely open community space that is based on the simple appreciation of great food, a warm atmosphere, and most importantly, the views and needs of others. We hope that you will consider the student body's extremely broad and spirited support for such a small and well-warranted exception.

Sincerely,
Jack Woodruff, on behalf of
Students for Sands Co-op



students do not cooperate in current manifestation of Sands, the dorm

taking care of themselves within a community can practice doing both at the same time. The proposed compromise provides such a space at varying levels of involvement so that even athletes, conservatory students, and people with busy schedules have a chance to participate.

2) Kline's less-than-ideal capacity to serve as a community-building space, especially with its current overcrowding. Many have already abandoned Kline altogether, preferring instead to take ingredients from Kline, squeeze their Bard bucks, and cook for themselves or with friends.

3) A casual sense of privilege and entitlement (engendered and reinforced at least in part by the standard system) revealing itself everywhere at Bard, from the litter on the walkways to the dirty dishes in

made. Each member has one vote. All elections and meetings are open to all members and all decisions are accountable to them. All members are responsible for participating in the decision making process.

A mixed living and dining co-op, run under these principles and providing varying levels of involvement, will not be its own community so much as a hub where the Bard community at large comes into greater contact with itself.

As for the time taken by cooking and cleaning, think of it as a centering and grounding extracurricular activity, not unlike athletics, a sliver of simplicity and concreteness in an environment where we spend most of our time working in complexity and abstractions. Bard students, of

So Hot Right Now

Ambiguous Sexual Orientation – Forget the closet, the walk in closet with the revolving door is what's hot right now. Any Bardians who, inexplicably, are still in the closet, should stick it right there, cause everyone's about to come in and join the incisive/ambiguous closet sleepover party. Also, start telling your friends that you know, it's the person not the gender. This will help them to think that you're not shallow/pre-pubescent.

Tornadoes – Probably the most exciting, beautiful, and underrated natural disaster. Hurricanes make pretty patterns, but you can only see them in satellite images. But let's remember that enjoyable box office hit, *Twister*. We recall not just the supporting turns of Phillip Seymour Hoffman and Cameron from *Ferris Bueller (As "Rabbit")*. We remember also the aesthetic pleasure of a graceful funnel tossing combines and livestock in the air whilst Bill Paxton flutters helplessly in the gale. The power, the beauty. Seriously, how many Kansans have you killed lately? None? That's right, because you're not a fucking *tor-nado*.

Nature Walks – The woods are God's obstacle course. And the first person to get Lyme Disease wins! Remember, the woods are great for romance, too! Nothing like the gentle caws of crows and the snapping of dry twigs under your lover's feet to remind you life's beauty. Sometimes there's so much beauty in the world I feel like I can't take it, like my heart's going to cave in.

Having kids – It's springtime, when we all suddenly recall our physical capacity to reproduce. Not to mention the fucking adorable little faculty progeny toddling around campus! We here at "So Hot" also feel that it's time for more rich, educated kids to start becoming baby-mommas/daddies. If you're not ready to commit to a little bundle of liability, slash you are gay, try donating some gametes to a charity, further disseminating your superior genetic code! Fruitful!

Animal Skin Hats – As winter winds down, it's the perfect time to bring out your coonskin cap. Not only are these chapeaus "hot," they are HOT! Literally, a great way to burn off winter blubber. Also, the added plus of wearing hair on top of hair: how postmodern.

Not So Hot

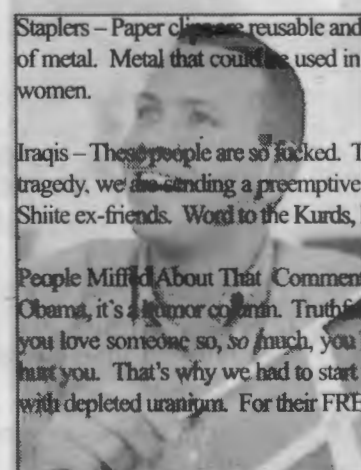
Spring Break – When's the last time you saw the Bard posse rocking the MTV set in Cancun? It's not gonna happen. Most Bard kids can barely get themselves motivated to leave campus for the week. Folks, Cruger Island is not a hot vacation destination. Alcohol poisoning and getting your Tankini ripped off somewhere south of the Mason-Dixon, that's what's happening.

Miss Deaf Texas (She Died) – On March 13th, the 2-year reigning Miss Deaf Texas was run over by a train, a train that had been honking for minutes before impact. This is the cause that human rights advocates have been waiting for. How many more disabled state title holders have to die before we put bright, bright flashing lights on trains? Oh, and apparently, she was text-messaging her mom at the time of impact. There goes ten cents, Verizon.

Staplers – Paper clips are reusable and more effective. Staples are just a waste of metal. Metal that could be used in the War effort by our fighting men and women.

Iraqis – These people are so fucked. To distance ourselves from the inevitable tragedy, we are sending a preemptive "Fuck you anyway!" to our Sunni and Shiite ex-friends. Word to the Kurds, however.

People Miffed About That Comment We Just Made About Iraqis – Chill out Obama, it's a minor comment. Truthfully, we love Iraqis, but sometimes, when you love someone so, so much, you hurt them because you're afraid they'll hurt you. That's why we had to start targeting their civilian medical facilities with depleted uranium. For their FREEDOM!



Sharing, Caring, and Co-ops

by alana buonozaro

Let me take you back to a simpler time in your life: kindergarten. How pleasant were those reading circles, snack times, and show and tell? For many kids, this is also a time to learn how to socialize and (theoretically) begin to become productive members of society. In my opinion, kindergarten doesn't have a very high success rate, but perhaps that is because we quickly forget those values instilled with catchy songs and phrases. And although they seemed infallible at the time, our teachers, though sweet, are not perfect and allow bullying and favoritism from the start. But assuming we had Ms. Honey from *Matilda* as a teacher, not

only would we know how to spell difficult (Mrs. D, Mrs. I, Mrs. F-F-I, Mrs. C, Mrs. U., Mrs. L-T-Y!), but we would be well equipped to move things with our mind, or at least improve the world. And it recently hit me that the lessons we learn in kindergarten, are the same ones that co-ops also value.

"Clean up, clean up, everybody everywhere. Clean up, clean up, everybody do their share," we all know the song. When singing, chores are transformed into an opportunity to bond over an appreciation for self-determined labor. Sharing,

— continued on page six —

Framing the Question of the Middle East: A Response

by rafi nulman

I am a left-wing Israeli. As such, Ms. Crockford's article concerning the invasion of the Balata refugee camp ("Israel Attacks Balata Refugee Camp in West Bank," *The Bard Free Press*, February 28) would have pleased me greatly if I had read it in Israel. As a matter of fact, I might have written on a similar topic myself. But written in its current format, I take exception to the article for two reasons: first, I find offensive the implication that the Israeli army is arbitrarily and intentionally cruel. Second, the article, like many others of its kind, is not reflective of the full scale of the Israeli-Palestinian conflict.

Ms. Crockford's article paints the details of Israel's incursion into the refugee camp of Balata. The article highlights the cruelty of the Israeli army. Now granted, the Israel Defense Force (IDF) has many sins to atone for. From poor strategic planning to individual soldiers' cruelty, the IDF's conscience is far from clean; but it is crucial

to remember that these are mistakes. When a soldier is caught acting cruelly, he is tried and put in jail. It is a perverted kind of wishful thinking to believe that Israeli soldiers are, as a rule, inhumane. The policy of the IDF has never been to intentionally target only "ticking bombs" (proven terrorists with intentions) and people who already have blood on their hands. While accidents do occur, common sense can assure you that the IDF does not spend hundreds of thousands of dollars for the purpose of killing innocent civilians.

Ms. Crockford's article tells a tale of terrible suffering. And there is no doubt that the Palestinians are suffering. And yet, is there really a need to pile more rhetoric onto this already charged situation? This conflict is not, and should not be, a competition to see who is suffering more, though we should not forget that Israeli victims of suicide bombings suffer as well. Moreover, how does Ms. Crockford expect the IDF to

react? Palestinian ambulances have been used numerous times for the smuggling of weapons, for the transport of suicide bombers and as bomb-trucks in themselves. Female suicide bombers have disguised themselves as pregnant women to avoid suspicion. These cynical exploitations of human decency beg for the use of extreme measures.

While the IDF has killed many civilians accidentally, how does Ms. Crockford expect the IDF to react to a perceived enemy that intentionally kills civilians? It should be stressed that the IDF enters populated regions in reaction to the firing of rockets or the dispatch of suicide bombers from within those civilian areas. The Palestinian "freedom fighters" intentionally attack from within densely populated areas, so as to cynically use their own people as human shields. These explanations might not satisfy you — they certainly don't fully satisfy me — but I implore readers to seek beyond the implied equation that suffering necessitates

inhumanity.

My second objection to Ms. Crockford's article is that it does not encompass the full reality of a conflict. A conflict has two sides. Her article is written in a vacuum. Her article is insightful and probably fairly accurate, but unfortunately, it does not recognize the existence of a legitimate debate. I sincerely applaud her attempt to combat apathy, but there must be a balance. The portrayal of suffering, while deeply humbling, adds nothing to a highly emotional conflict. There has been great suffering on both sides, but only if we escape the race to victimhood will we be able to actually speak in the lexicon of solutions. We must reject the simplistic assumption that greater suffering inherently means greater justice. I would welcome Ms. Crockford's article if it were written amid a reality of discussion; but until there is recognition of an actual conflict, articles such as hers will add nothing but more oil to the flames.

A Respect For Human Rights Necessitates a Boycott of the Jerusalem Symphony

by kate crockford

"When the occupier plays with time, everything — everything that moves, everything that lives — becomes dependent on the arbitrariness of the occupier's decisions. The occupier is fully aware that he is playing on borrowed time. This occupier is an unrestrained, almost boundless sovereign, because when everything is temporary almost anything — any crime, any form of violence — is acceptable, because the temporariness seemingly grants it a license, the license of the state of emergency."

- Lena Jayyousi

On Saturday, March 11, the Jerusalem Symphony Orchestra, led by conductor and Bard College President Leon Botstein, played at the college's new performing arts center in Annandale, NY. Outside of the venue were a few protesters holding signs reading "No Music for Apartheid," "No Justice, No Music," and "Jerusalem Symphony Plays Behind Walls." While some concert attendees cursed them, many stopped to talk with the protesters about their motivations.

One protester, Dutchess County Green Party Member Fred Nagel, reported that one woman asked him, "Do you know that several of the musicians performing tonight teach music to Palestinian students?" Nagel responded by telling her "that we [protesters] were not against the musicians or the people of Israel." So why would they protest an Israeli cultural, not political or military, event? For Nagel, "that Israel is led by the same type of war criminals leading the United States" makes it necessary to use the "concert [as] a time to call attention to the plight of the Palestinians, something that our US media never covers." The woman, having heard Nagel's well-reasoned and polite response, "seemed relieved that [he] wasn't a raving anti-Semite and drove off."

Arguments are raging the world over about the applicability of boycott and isolate tactics to the Israel problem. The most famous of all divestment and boycott campaigns was initiated in April 2002, at the height of the Israeli aggression in Palestinian cities and towns, by university professors in the United Kingdom. According to Lisa Taraki, a founding member of the Palestinian Campaign for the Academic and Cultural Boycott of Israel and sociology professor at Birzeit University in Ramallah, "The

British initiative was not a call for a blanket boycott of the Israeli academic community, but was a restricted call for a moratorium on European research and academic collaboration with Israeli institutions."

The call was followed by other European, Australian and American initiatives. Then, "In August 2002, a group of Palestinian organizations in the occupied territories, including the Palestinian NGO Network, issued a statement calling for a comprehensive boycott of Israel, including a boycott of academic and cultural institutions." Finally, Palestinian academia issued its own call "in October 2003 [with] a statement by Palestinian academics and intellectuals in the occupied territories and in the diaspora calling for a boycott of Israeli academic institutions."

When questioned about the legitimacy of such a boycott, with some opponents suggesting that it may weaken the Israeli left within the university, Taraki wrote, "Israeli peace forces truly dedicated to an end to colonial rule may actually be encouraged to do more because of the boycott. It is possible, in the words of a pro-boycott Israeli professor in a personal communication, that they will 'not feel more righteous when condemned by the world, but more ashamed.'"

Taraki observes, "a remarkable aspect of the Israeli and pro-Israeli polemic against the boycott: the tremendous agency with which the Israeli left (academic or otherwise) is invested by its members and supporters... stem[ming] from a self-centered - I daresay narcissistic - worldview, nourished, in my opinion, by the deep-seated and pervasive exceptionalism with which Israel is treated by the world's powerful and hegemonic institutions." This exceptionalism, she argues, is the same kind that allows Israel a free pass in the



United Nations, as the United States consistently vetoes all resolutions condemning Israeli atrocities.

How does the proposed academic boycott work? The Palestinian academic boycott of Israel issued a call demanding that international academics "refrain from participation in any form of academic and cultural cooperation, collaboration or joint projects with Israeli institutions; advocate a comprehensive boycott of Israeli institutions at the national and international levels, including suspension of all forms of funding and subsidies to these institutions; promote divestment and disinvestment from Israel by international academic institutions; work toward the condemnation of Israeli policies by pressing for resolutions to be adopted by academic, professional and cultural associations and organizations; support Palestinian academic and cultural institutions directly without requiring them to partner with Israeli counterparts as an explicit or implicit condition for such support; and, finally, to exclude from the actions against Israeli institutions any conscientious Israeli academics and intellectuals opposed to their state's colonial and racist policies."

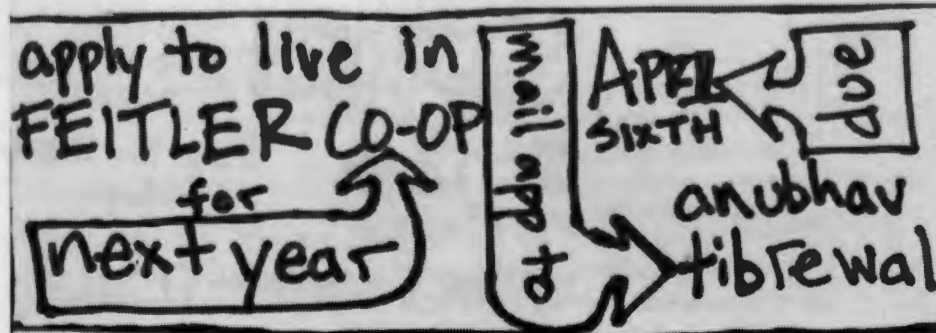
These tactics were employed successfully during the anti-apartheid movement in the 1980s and '90s. The Western world and Israel in particular are constantly admonishing the Palestinians for their inability to produce a Gandhian movement for justice. For Taraki,

"Boycott is among the few nonviolent tools available to world activists, and must be given the opportunity to prove its potential for effecting positive change in the status quo, as it undoubtedly did in the dismantling of the system of apartheid in South Africa."

So how does protesting the Jerusalem Symphony Orchestra at Bard College work to oppose systematic Israeli oppression of Palestinians under its rule? On the one hand, protesting and/or boycotting Israeli cultural exhibitions in foreign countries exposes the state's policies at every possible turn. And thanks to the attendees Saturday evening probably thought about some difficult issues while they listened to the JSO perform. Good, old-fashioned embarrassment holds much power, as well. Jeff Halper, director of the Israeli Committee Against Home Demolitions, writes that, "boycotting Israeli cultural activities and academic and sporting events [is an important way to] let the Israelis know that what they're doing is unacceptable."

As an American citizen, I wish that my country had been prevented from participating in the recent Winter Olympic Games. Had all of those hard working athletes (and their money hungry corporate sponsors and TV networks) been sent home disgraced, Americans would have had a more difficult time ignoring our role in the world. The mark such an action would have made upon our nation both at home and in the international community would be so monumental as to bring more urgent attention to the crimes our government and military are committing daily in Iraq. While Iraqis and Americans die for little short of nothing, while people are tortured, families torn apart, and two nations are eaten away from within, Americans sat and watched their athletes compete for medals. Had they instead watched embarrassing scenes of athletes getting refused at the Italian border, the war might have been brought a little closer to home, and a lot closer to its finish.

Shutting violent and aggressive states out of the international community's cultural and sporting life is only one, but highly significant, means towards the end of stopping offending states from continuing to do wrong. Israeli citizens and representatives of the state must be held accountable for the actions of their government, just as we Americans must be for ours.



Sharing, Caring, and Co-ops: Thinking About Sands (continued from page 4)

caring, eating nutritious food, and cleaning up after yourself were as important at age 5 as they are now. This is why many Bard students, nostalgic and conscientious alike, would love to improve and extend our current co-op system at Bard. The most recent attempt is ongoing and championed this year by Jack Woodruff. It is a proposal to transform Sands House into a co-op (please refer to my comic in the last Free Press).

The administration's response to this particular proposal was mixed, but optimistic. As James Brudvig, Vice President for Administration, explains, "the college entertained a proposal to convert Sands to a co-op and has decided not to pursue that particular proposal, although one of the student sponsors intends to recraft it to answer some of the concerns that the college has." Brudvig asserts that "linking living and eating could lead to a situation where there is the presumption of exclusivity." The college is working toward a compromise which would

unlink the living and the eating and create a cooperative kitchen but not a full co-op. Mr. Brudvig stated that the administration was "exploring what is required to do this" and hopes to have something more concrete about a cooperative kitchen in a few weeks.

My recommendation is that students who are interested and want to be involved should get something going, especially if the idea of a co-op kitchen area intrigues them, or if they would like to continue fighting for the Sands proposal. Mr. Brudvig and President Botstein, are open to student suggestions, but it is very important that we are organized and coherent first. Contact me, Alana Buonaguro, at ab489@bard.edu if you would like to be involved. In the mean time, Feitler is a strong option, though there are not many spaces available. Read Jack Woodruff's proposal elsewhere in this issue to learn more about the Sands option.

Bard students are also

lucky to be in close proximity to the Common Fire Foundation's Hudson Valley Co-op. The building in Tivoli is on 36 acres of land and has been hailed the greenest building in the northeast. They are currently accepting applications, and Bard students are encouraged to apply for one of eleven spots. Residents will share the monthly expenses which will run between \$325-540 depending on rooms. People from all cultural backgrounds are invited to apply. Those of all faiths and no faith will be welcome too. Residents will act by consensus and the current members will decide who is accepted into the house. Every few weeks residents will share in an evening activity or discussion led by another resident about a topic that's important to them, just like show and tell. The coolest part is the guest room—available for guests of the residents and activists who need a break. The house is based around the idea of sharing passions and increasing awareness of both local and global issues. The website

provides more information, and Kavitha Rao and Jeff Golden, founders of the house, are open to questions, (518) 537-2172, and emails (info@commonfire.org).

Whether you choose to live in a co-op now, after college, or 30 years down the line, you are not alone in making this type of decision. More and more people are stepping outside conventional modes of living and seeking alternatives—alternatives that work. A March 9th article in *The New York Times* titled "Inviting Anarchy Into My Home" showcased a woman who lives in a co-op in Greensboro, N.C. In the article, Liz Seymour says that "a household of friends—more loosely bound than a family but tied together by loyalty, affinity and shared space—satisfies a need for kinship and companionship." This mode of living is also trendy. The online directory maintained by the Fellowship for Intentional Community lists 600 more collective houses, ecovillages and co-ops in the United States

in 2006 than it did in 1990. If Bard wants to be progressive and support the independence of students, this is a good way to start. There is no doubt that food cooked in small batches tastes better than the cooking for large-scale clientele that Kline is restricted by. Nutritious choices and the possibility of choosing organic, local, and non-factory farmed food are added benefits. And co-ops also allow students to gain responsibility and prepare themselves for living on their own in the world. Labor and class-conscious students may also sleep easier knowing that someone isn't obligated to cook, clean, and scrub toilets for others, at a low wage. The benefits are clear, but there is work to be done. Hopefully, with some effort, co-ops can help us revert back to a simpler kind of life: one based on caring, sharing, trust, and friendship, as well as fostering a supportive community, an openness for learning and personal pursuits, a forum for show and tell, and lots of snacks and naps.



HIV Testing at Bard? Yes.

The importance of testing cannot be overstated (regardless of "risk group"). Free, confidential, accurate, quick and painless, this test requires no blood to be drawn and gives results that are >99% accurate after only 20 minutes (OraQuick Advance Rapid HIV-1/2 gum swab test).

Testing will be done at Health Service on Thursday, April 27th from 11am - 4pm. People will need to call Health Service at extension 7433 in advance to make an appointment, as slots are limited. A Hudson Valley group called ARCS (AIDS Related Community Services, www.arcs.org) will be doing the testing; they provide full HIV treatment and advocacy support to their HIV-positive clients. If there is demand, ARCS will come back for a second day of testing.

Please, take advantage of this opportunity, as it may be more difficult to obtain a free HIV test elsewhere. HIV testing at nearby Planned Parenthood may also be obtained with an appointment (845-758-2032); however, one must have blood taken and wait for two weeks for the results. This opportunity is brought to you by Bard's Peer Health Group in cooperation with Bard Health Services and ARCS. Look for upcoming information and resources regarding HIV/AIDS in your nearest public restroom.

Thursday, April 27 | 11-4

Tivoli WiFi Controversy (continued from front page)

[the interviewers] are experiencing in my office right now is the same as what will be broadcast from the water tower." The interviewers squirmed at the prospect.

The radiation of wireless internet, broadcast at 2.4 Gigahertz, is similar to that of cordless telephones. The technology was developed only recently, and as such the World Health Organization Task Force on Electromagnetic Fields has reached no definitive conclusion regarding the biological effects.

Herman and P.O.P. believe that the plan will primarily serve Tivoli's business district at the expense of Tivoli residents. The business district consists of the dozen bars, cafés, bookstores, and the town hall itself. "It's a money maker. Mare is running for state assembly, he's trying to look good, that's why he's doing this," says Herman.

Tivoli will generate no revenue by leasing the tower to hometown business American WiFi (Headquarters: Schism Road). Some would argue that if Molinaro were really trying to look good, he would expand his wardrobe beyond the vest and offer wireless for free. The network would serve the area from the northern bounds of Bard to southern Columbia County, a three mile radius. Molinaro considers access to the 'net to be an emerging public utility, which *should* be free, but Tivoli lacks both the staff and money to do so. This is understandable, given the small size of the thebardfreepress.vol7.issue8

town, and the fact that the only similarly sized towns that have been successful in implementing free wireless are western European villages with nice government subsidies. The actual wireless service has quite a leg up on the competition. For those willing to pay the \$50 per month, the service includes nearly unlimited uploading in addition to quick downloading for our media lifestyles.

The activity surrounding the wireless debate offers a window into our neighboring small town's politics. The wireless issue accentuates the struggle between Tivoli's economic interests and nurturing its quaint, small town charm. The majority of land within the Village of Tivoli is undeveloped, but zoned for development. Molinaro believes that if technology is embraced for economic gain, Tivoli can avoid the large-scale gentrification that threatens small towns in America. The tree that bends doesn't break, his theory hopes.

The Village already has free, unlimited wireless access in the town hall, as well as several computers in the library. On unrelated notes, the authors learned several things during their interview with Mayor Molinaro worthy of sharing with the Free Press readership.

The Village of Tivoli purchases 70% of its electricity from wind turbines, and has plans to install solar panels on top of the park's pavilion for additional

generation. Resolution 13-2006, which just passed and is being implemented, calls for the creation of a reed-bed wastewater treatment system that both saves money and diminishes the ecological impacts of municipal sewer waste.

Though several hundred towns across the country have passed resolutions calling for troop withdrawal from Iraq in the hopes of displaying grassroots opposition to U.S. presence there, Mayor Molinaro is against adopting such a measure. "We're hesitant to take on issues beyond our expertise and jurisdiction. We haven't done the research or know enough to take a position. I got elected because I don't wear my partisanship on my sleeve." Though not on his sleeve, Molinaro has a small collection of Republican painted elephants on his bookshelf.

Molinaro rebuked the perception that Tivoli police target Bard students with a greater ferocity than non-Bard town members. Tivoli contracts with the Dutchess County Sheriff and Red Hook Police to

provide its security services. Nevertheless, Molinaro believes the police concentrate on no particular group. "There are town members who think that the police are not harsh enough on Bardians. Any group that favors late night, outdoor, or loud activity is going to be a target of attention," says the Mayor.

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Reflecting on Racial Privilege

The Anti-Racist Dialogue (ARD) meets Sundays at 7 pm in the Campus Center Meeting Room. We try to address the ways that racism exists at and damages Bard through reading articles, bringing speakers and holding discussions. We recently read a piece by Peggy McIntosh in which she lists the ways she experiences white privilege. In response, some members of the group wrote their own privilege lists, widened to include all forms of privilege (not just the privileges from whiteness.) The following are examples of what ARD members wrote.

from Kristia Weiner-Castrillo:

In order for my on-going list of privileges to make sense, I must share exactly how it is that I am generally mass and state-identified, as well as how I self-identify.

I identify and am constructed as a Filipino-American, zoomed out as an Asian-American. In the West, this is made equivalent with weak, submissive, ultra-feminine, decorative, and quiet. Since I weigh around 109 pounds and because I am a woman or female (I prefer babae, for I am not a product of or appendage to man, I am his root. Tagalog acknowledges this, the bounds of American English and Western Feminisms do not) these adjectives are supposedly obvious and not to be questioned.

This placement in the invention of whiteness as the corresponding construction of the Other and various Others, which feeds into notions of whiteness and thus white supremacy, puts me in specific relation to those of

white skin-privilege and Otherness.

1. As a supposedly weak, small, submissive Asian female, I am juxtaposed to all other brown-skinned women. The darker the woman, supposedly the more extreme. While black women, for example, are always reduced to the animalistic, the savage, I am constructed to be the ultra-feminine, yet also animal and savage, version of the white female (the standard).

It is arguable that as a result of this, I have various relative privileges over darker-skinned women. The ways in which I can mediate the in-betweens is different. I can use my supposed weakness to my advantage, i.e. they let me in the door because they think I am weak and automatically servile, but black and brown women are still feared.

This is my relative white-privilege, and that of the general Chink/Jap/Slant/Slope box.

2. All of this means I can work further within the white power structure for myself and those who I care about to get the resources that I want or need.

3. This means white people are more likely to date me and hang out with me, though whether or not this is a privilege is unclear because I am still not acknowledged as human. I am exoticized into a stereotype.

I also have been the subject of white girls' jealousy since birth as a result of my "exotic" state. And in many cases, I have received the same jealousy from women forced into the confines of blackness. They assume that it is that much better. In certain cases it can help, but in reality, my humanity is denied as well.

4. I have the option of state-sanctified marriage in the U.S. and its accompanying privileges, at least in regards to the heterosexual relationship I am presently in.

5. I can be affectionate with my partner without being a sight of amusement or disgust. (In some places, I actually don't benefit from this as someone who is exoticized. But as someone in a heterosexual relationship presently, I do benefit without a doubt.)

6. As someone who speaks English fluently . . . that's just full on power in this world, sadly.

7. As someone who has received Western formal education, I can function within most dominant global systems and use rhetoric successfully. Or I can at least understand half of what some old white academic is spitting.

This does not mean I can actually ascend to real and not just symbolic power. That's reserved for others. But it means I can fill up forms at the DMV with 80% less racist bullshit comments and otherwise. And it means I can have some decorative CEO position to play Uncle Tom perhaps.

8. I am stereotypically assumed to be a good worker and competent as an Asian female, which can help me get work.

9. My hair readily conforms to dominant white beauty standards, without treatment, more so than other women from my communities.

This list is under constant construction and reconstruction, but I will leave it here for now.

from Thomas Arndt:

- I am a white, heterosexual, rich male.

- I can write the above sentence, feel uncomfortable, and then continue being all of those things. I can also write the following privileges and strangely feel good - for coming up with "good answers." What are these then - "good privileges?" I came up with some good privileges????!

- I can buy ALL my books right away at the bookstore, without thinking about which ones I can get at the library/online or which ones I really need because "that's too stressful" and "I'm too disorganized." I can also easily find others who will laugh with me about how "ridiculous" it is that we are disorganized and lazy and are not asked to overcome it.

- If I'm late driving somewhere I can afford to pay exorbitant parking rates (even though it's "annoying") because, again, "it's less stressful."

- I can be relatively sure that if I am looking for a romantic partner, I will not have trouble finding someone of my skin color and sexual-orientation who would theoretically be interested.

- Around the entire world I can easily find millions of people who deeply and religiously cherish pictures and depictions of a white, blue-eyed, (bearded), heterosexual male. In many places, I fit his physical description (though this man was actually brown), more than anyone else around.

- I was not only taught to speak up, be heard, and know that my opinion matters, but am also (and more importantly) reinforced in this belief in almost all settings.

TOO SEXY CROSSWORD by Simone Kung

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49		50		51	52		53					
		54										

ACROSS

- 1. "To ___ or..." famous Shakespearean phrase
- 3. Indefinitely long time period
- 6. Skee-Lo wished he was a little bit of this
- 11. Raunchier hip-hop artist?
- 14. Word commonly following "Ye"
- 15. Car help assoc.

16. ___ Fibrosis

- 18. Bard exhibition space
- 20. Juneau state, abbrev.
- 21. Mammalian water-dweller
- 22. More hardcore superhero gang?
- 27. Major arterial trunks
- 29. Hartford state
- 31. Sexier motocross bikes?

33. Intravenous drug

- 35. Three time Oscar winner Bergman
- 37. Lustier dental procedures?
- 38. Santa Claus syllable
- 39. "Once upon a time there ___..."
- 40. Old Jewish lady exclamation
- 41. AOL IM abbrev. used when signing off
- 43. Not off
- 45. Art degree required to teach undergrad
- 47. Prefix: Earth
- 49. Of or from the stars
- 53. More erotic video game system?
- 54. Host

DOWN

- 2. Word commonly used with "change," as in money
- 3. Old boyfriend, slangily
- 4. Famous wizard
- 5. Half of the "Newlyweds" duo
- 6. "___ the season"
- 7. Phone co.
- 8. Jewelry item that stores photographs
- 9. Shortened name for above ground subways
- 10. With "World," popular TV show
- 12. Knife brand
- 13. Synonym of near
- 17. Response to "You're wrong"
- 19. Per ___
- 21. Pain exclamation
- 23. Graph notation
- 24. Hug and kiss, abbrev.
- 25. O'Doul's beer, for e.g.

26. The Offspring album "___ on the Hombre"

- 28. Pop, synonym
- 30. The Bush family, for example
- 31. Action that occurs within the ring
- 32. Artist Joan
- 34. Prescriptions, abbrev.
- 36. Color spectrum acronym
- 39. Exclamation on horseback or in shock
- 41. Commonly yellow vehicle
- 42. August zodiac sign
- 44. Human appendage
- 46. Special effects, briefly
- 48. Acne product brand
- 50. A beverage, in Spanish
- 51. HV__
- 52. The, in French

solutions for last issue's puzzle

T	A	L	K		R	G	B		Y	T	D
O	P	A	L		A	S	A		E	R	A
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O		R	I	O			D	A	M	O	N
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for crossword puzzle assistance, email sk849@bard.edu

music reviews



let's go down to the red room / baby would you like to see my bedroom



The Brakes
Give Blood
Rough Trade

The Brakes are an unlikely band. Everything from the ex-colonial super power in the last 5 years has been circle jerking the New York set. However, its never been good, and it's never been fun. The Brakes don't get Daps for a good name, but they know it. They are cynicism. *Give Blood* is the last breath of the night. It will tell you that you drink too much and

take too much. Their sound is post-punk, but they hit you with a Replacements honesty that reminds you that every style has its fuck-ups. The Brakes are amazing, though. Their songs are short, and like any good band, they use their brief time to kill. They are the apartment when the bars are closed. They are the Pabst you buy when you lost the rest on drugs. But more than that, they just sound better than any shitty band you'll read about. "Heard About Your Band," one of the best tracks, reminds you of the bullshit of half rate acts. "Jackson" would stand tall next to June and Johnny Cash. And everything else can save or ruin yr night depending upon whether the girl next to you has a clue. Start a fucking band and stop trying to get laid by some West Coast girl.

-will roan



Hot Chip
The Warning
DFA

On Hot Chip's debut album *Coming On Strong*, the band self-identified as "sonic alligators." The distinction told well of their powerful jaws, melodic crescendos, and comic lyrics. On this, their second attempt, they've got a new motto. "Hot Chip will break your legs." They must be going door to door with crowbars because this album will not crack your femur with dance.

Hot Chip is really

good at writing almost-dance songs. Their synthesizers, drum machine, and guitar approximate some of the best electro-pop ever made, but are always a few beats per minute short of danceability. Many hoped that the move to DFA, the record label that soundtracks so much dance-punk getdown, would kick Hot Chip's beats up a notch. No go.

This isn't true of the entire album. "Over and Over" and "I Was A Boy From School" will rightfully pump out the jams at many an after party. But try and dance to "Colours" or "No Fit State" and you'll be left in the lurch attempting an awkward slow-mo hop.

Maybe the plethora of *The Warning* remixes from the likes of Justus Kohncke and the DFA production team is an attempt to remedy this problem. Or maybe an appreciation of Hot Chip requires a different attitude.

An attitude where head bob replaces foot shuffle. An attitude where crescendo replaces outright fast tempo.

Or perhaps I'm being too dance-centric. This record is quite good. It goes interesting places with layers of percussion and chorus singing. It doesn't hide behind distortion the way many of its contemporaries do. It's just hard to hear such clear references to early '90s hip-hop, Devo, house music, and Stevie Wonder, without hearing their corresponding booty shaking beats.

Another deficiency of *The Warning* is its lyrics. Their first album yucked it up with: "Twenty inch rims with chrome, blazing out Yo La Tengo." This go-round Hot Chip can muster only the weakest claims: "It's time for some bounce" and "I'm in no fit shape to make the record of my life." No you're not, Hot Chip, but good effort.

-brenden beck

Extreme Animals!!!

by cecca wrobel

Jacob Ciocci and David Wightman played SMOG on Friday night as the band Extreme Animals. While not explicitly the work of Paper Rad, the art-collective of which Ciocci is one-third and whose videos were also a part of the night's show, the band's official website is a subdirectory of paperrad.org and the present tour is advertised at the top of the homepage. After the high energy of SMOG, we sat down to talk media while taking in our respective doses of internet for the evening.

Free Press: How do you feel about online friend-networking?

Jacob Ciocci: I feel like I need to be up on that stuff, like I need to know what's going on and all that, but it doesn't interest me. [laughs] It should interest me, but it doesn't . . . The problem is that I know it would be really time-consuming. And also, [although] I don't think that David would agree or you, probably, would agree . . . I guess what I like about the internet is the anonymity and how you can just - at least with the website Paper Rad - that it can be kind of like, really confusing. I feel like with a place like Myspace or Friendster, even if you are anonymous and doing a weird thing, that confusion is really one-dimensional in comparison to how deep it could be when you have total control over the website. The format of Myspace makes it so that . . . something that would be funny on our website would not be funny to me if it was on Myspace. The context is different.

FP: Someone brought up recently that it's sad that bands don't want to make their own websites anymore, because people will find you on Myspace, and you get to put all your music there and stuff . . .

JC: Yeah, I think it's just gonna make something like Paper Rad seem even more obsolete than it already did, and I think that's a good thing. You know, cause it'll just look even more like "what the--?"

FP: Why do you make art?

JC: Oh, um, because I have to. That's such an easy answer though. But it's kinda true.

FP: Like compulsion, or your calling?

JC: Yeah, like it's what I feel like I have to do to survive in a meaningful way, or something. Like it's my calling, I guess. But that's kind of a cop-out answer. [to David] I dunno, what would you say, why do you make music? and art?

David Wightman: I . . . don't know . . . what's going on. [he's deep into the internet on his PowerBook]

JC: Good answer, David.

FP: Oh yeah, so you are 28 years old, and you feel like you're just getting ADD now - ?

JC: Yeah, or like, it's gotten worse. I'm just really impressed that I did so well. I mean I got like A's and B's in high school and in college I got A's and B's, and that I could do all that is really impressive - [turns to David] do you need to plug this in, David?

DW: No, I'm going off for the night.

FP and JC: Oh, wow.

DW: Tomorrow morning, though - !

JC: Lately I've been doing a lot of Google Video search. So I just type in stupid words and find great video. The thing is I can use it for art, you know, cause you can download these videos . . . so I feel like I'm being productive, even if I'm just surfing . . . But then there are also a lot of



"We played a song by [Archers of Loaf] tonight, but no one noticed."



things I do that are just straight up not productive. If I'm at my parents house I just watch TV - a lot.

FP: What TV shows do you like?

JC: Well I don't know, because I haven't had cable so when I go to my parents house I just for some reason get kind of addicted to the TV - MTV, MTV2, VH1, Comedy Central, [CNN] . . . I don't have cable in Pittsburgh but I do get BET, so I watch a lot of BET, and I get this other channel called G4 which is a video game channel -- it's all about video games, gaming culture. It's fascinating because it's on the super-nerdy tip but in a kind of boring way; they just water it down . . . I feel like I used to be way more up on entertainment and the internet and everything and now I'm losing my grip. I gotta get back into it . . . Jessica and Ben, the other two people in Paper Rad, they have cable, and they have faster internet; but even then, they probably don't watch as much TV as they used to . . . That's how [our video mixtapes] evolved . . . My sister Jessica [had] cable and I didn't, so she would make me tapes of stuff that she thought was funny off of cable . . . just short little clips and shit . . . and eventually we started having archives of it [and started] mixing it in with our own animation.

Jesse Novak Drops Anchor At Bard

by lauren kitz

This past Friday, March 17, the one man band Tugboat (aka recent Bard grad Jesse Novak, aka J-No) returned to Annandale to play its debut show in the Smog. The next day, the Free Press sat down with Novak at the local Dunkin' Donuts to talk about and electro-rap, life after Bard, and to play MASH. Tugboat consists of live drums played over compositions of pop music covers and video game themes recorded so to emulate a Nintendo sound processor.

Free Press: So when did you first start playing as Tugboat?

Jesse Novak: I guess it was my junior year at Bard - I've been doing this for a really long time.

FP: Did it start out with you playing drums?

JN: No, a friend of mine started playing the drums over the music one time, just for fun, and I thought, "That sounds really good, maybe I should try to do that." The first time I performed I drummed, just as an experiment, I didn't know that was my thing. I thought, "just to make it more interesting, I'll try to play the drums." And now I take the drumming a lot more seriously.

FP: How do you choose the songs you're going to cover?

JN: I haven't been listening to too much radio lately, but I cover whatever gets stuck in my head - which is why a ring tone job is good for me, because it's basically what I would do anyway. And that Kelly Clarkson song was good enough to play three times, easy. And I knew that somebody would crowd surf during it, and I was totally right... My first official release is scheduled to come out soon on Standard Oil records as part of a compilation. It's about 15 minutes of unreleased material. But my show is only like 25 minutes long. I'm casually working on a full-length.

FP: So how do you feel about the whole "Old Bard, New Bard" thing?

JN: People have always been talking about that. The Campus Center was brand new when I came there. When I was a freshman, I think the seniors had been there before the Campus Center, and they were all like "This is the beginning of the end."

FP: After you graduated, you moved to LA. How did you make that decision?

JN: I didn't have a particular interest in

New York, and it felt like everyone I knew was moving to New York. At the time I was, and still am, heavily interested in comedy and show business. My friend Greg and I were talking one day and we decided that maybe we'd move to LA together, for the same reason that somebody goes to Japan to teach English: because they don't know what else to do, they just want to do something weird and dive into something. So I decided to dive into LA and see what it was, and get a car and drive around and shmooze.

FP: Where exactly did you live in LA?

JN: In Korea Town. It was cool, I don't really like Korean food, that much. I had Korean barbeque a couple of times, but

like that. His boss was receptive to that, and I did like three things for them, and I just put that on my resume and from there some guy emailed me this form letter that looked like Spam which said "You look like a perfect candidate for our company, please call this number." I called and it turned out to be a real thing, and I went to their website, which didn't explain who they were at all, and seemed like a parody of a company. Then I went in for an interview, and he kind of said something about how I would be doing ring tones, or music for cell phone video games. He offered me a contract and I said okay... I worked that job for six months.

FP: And how was that?

Nothing was holding me down, and I started wondering what was going on in New York. I went to visit, and everything felt really good, so I figured "this is what I should do next," so I went back.

FP: So what do you do in New York?

JN: I get work from home doing ring tones, sometimes. I'm always sort of looking for a way to get paid making music, that's really all I want to do.

FP: You're brother's kind of famous... You're on his IMDB (Internet Movie Database) profile, did you know that?

JN: That's funny, because I put myself on his Wikipedia and I guess someone saw that and put it on his IMDB. I put in "[BJ Novak] is the brother of well known

electronic musician Jesse Novak." It was funny, for me. And then my brother called me the next day and was like, "Did you write this?!" and I was like, "No... yeah, I did."

FP: Do you ever rap anymore?

JN: One of my million ideas that I'm never going to do is an electro-rap act. It'd be the kind of thing where it would be really popular but a lot of people would be like, "It's so stupid. It's just really stupid, that's all it is. I mean, I'm not gonna dance to this, it's retarded." There are always gonna be those people. I've been thinking a lot about really smart things and really stupid things, and sometimes [the difference] is negligible. So that's why I think that an eight minute rap about Toblerone, which is I think how I want to open the

album, might be a really hot track.

FP: Do it. Everybody loves Toblerone. They're delicious, and have those little toffee things.

JN: I address both of those things in the rap. I use the word "delicious" once or twice... and because [Toblerone] is a universal concept, I use the line, "Toblerones are great, a chocolatey snack/ It doesn't matter if you're white or black."

FP: What's your dream date?

JN: I guess it would end with having sex while playing drums on top of a helicopter. And Scarlett Johansson converting to Judaism.



you know what I don't like? I don't like Kimchi. Kimchi is one of the worst things I can imagine. It's like you take something I already don't like - I don't know what it is, but I'm sure I don't like it - and then you pickle it, and I don't like pickling at all.

FP: You don't like pickles?!

JN: No, I don't like pickles, and I don't like it if you pickle something else that I don't like.

FP: How did you end up doing cell phone ring tones?

JN: Greg had found a design job at this ring tone company, and I thought that was interesting and wanted to do some work

JN: You could do like ten interviews with me about this job, it was so weird. I was supposed to be doing ring tones and there wasn't even a ring tone department - I was the ring tone department, by some spur of the moment decision by my boss, who was absolutely insane. There was this one poor guy, Daniel, who I would talk to everyday. He didn't know what his job was, which was funny because I didn't either, so we would bond over that. Then one day I got fired, so that was fun. Everybody I knew who had a brain ended up getting fired or quitting from that place... After I lost my job, I got kind of anxious to see change.



(clockwise from upper left) Skeleton Breath, Ponytail, Dandelion Fiction, and Duck Duck Blood



for those unfamiliar with MASH, this game predicts that Jesse will work as a writer, live in a shack in Sweden, and drive an old van

Belle and Sebastian, March 3rd, Nokia Theatre, New York City

by camilla aiken

Stuart Murdoch is a sexy man. One might expect the guy who wrote lyrics like "The world was made for men not us" and "I love the rat that lives under the mat" to be meek and studious, murmuring shyly into his microphone, while averting all eye contact with the audience. But this image in my mind was shattered when I saw Belle and Sebastian for the first time as a wee 10th grader, with my parents in tow. So I've been clued in to this mystique, this hidden appeal of Stuart Murdoch and his equally magnetic band mates for years.

The Nokia Theatre, in gaudy Times Square, is a bizarre place to see such an intimate bedroom pop band. As Stuart arrived on stage, looking dashing in black jeans and a houndstooth jacket, with the other 6 members of the band following, you could feel the giddiness from the crowd. At least, you could feel it coming from me, as when I saw them before I was very far away and could not see very well. I've been waiting ever since to have a prime spot at the front row of a Belle and Sebastian show and there I was, Stuart Murdoch was RIGHT there.

They opened with "Expectations" from their first album, *Tigermilk*, and what a surprise it was. It is a gem of a song and it was nice to hear them play something so stripped down and twee, since their latest album, *The Life Pursuit*, is full of shiny production

and robust melodies. I love the new album, by the way. It may be my second to least favorite of all the ones they've made, but I think it's full of great tunes.

But after that walk down memory lane, everyone got a little looser and the place was jumping. Stuart and Stevie Jackson, guitar player extraordinaire and occasional songwriter, are both fantastic dancers and they displayed their skills quite frequently throughout the night.

The set list was pretty amazing. Of course there were songs I wished they had played- like "Simple Things" from *The Boy With the Arab Strap* - which they actually played the first few chords of and then decided to abandon- but I couldn't have asked for much more. All of the best songs from the new album were there, along with a lovely selection of old stuff. If there was a single song that made the night it would have been "Electronic Renaissance." From the minute it started I pretty much knew it was one of the greatest songs I'd ever heard live. The beats are so primitive and the double,

hollow drumming was really haunting. Stuart bopped around onstage a lot for this one, and I was transfixed. It was a glorious four and a half minutes. Several

the funky b-side "Your Cover's Blown," all the while making complete sense of everything. During their new single "The Blues Are Still Blue," Stuart did a karate



kick as he sang "she's taking an elementary class in kung-fu" and I thought that was terribly endearing. There was also the impromptu sing-along to a Journey song with the crowd shouting along - right after we had all sung the lyrics "making life size models of the Velvet Underground in clay," that is. And the two songs of Stevie's that were performed cannot go unmentioned. "To Be Myself Completely" is my favorite off of the new album and sounded lovely live, and "The Wrong Girl," one of my top songs ever, in which Stuart cheekily inserted, "he needs a true love," in between verses, was a definite highlight.

"You're Just a Baby Girl" has been a song that is close to my heart ever since I first heard it when I was 13. It was the last song played that night and it sounded just as special and pertinent as it did way back when. That is the particular brilliance of Belle and Sebastian. They get older and change their music and reinvent themselves, but everything they have ever done is still relevant and they can always go back to the old days.

all-time favorites were played off of the beloved *If You're Feeling Sinister*, most notably "Judy And the Dream of Horses" and "Like Dylan In the Movies." They sounded just as convincing and just as vibrant as they ever have, even along side the newer material.

One thing Belle and Sebastian is amazing at doing is switching between extremes and making the audience believe in all of them. They whisper quietly strummed songs like "The Boy Done Wrong Again," and then they go on a seven minute dance marathon to

A Curatorial Study of the CCS Exhibitions

by mikaela gross

One of the greatest aspects of the exhibitions currently up at the Center for Curatorial Studies is that they're free. With museums like the Whitney and Guggenheim at \$10 a pop, and MoMA at \$12 (and

sociopolitical aspects of consumerism in different ways, from political activism to heady conceptualism and beyond. *SELLOUT* is provoking in the ideas it brings to mind about the

(un)ethical role of money in the art world, though it did not really have much in the way of art to display. And perhaps for this particular exhibition that aspect worked conceptually (I was after all quite happy to receive free Obey Giant stickers by the artist Frank Shepard Fairey from a lovely "store clerk" behind the counter) but this first show, pregnant with conceptual implications about the predicament of art institutions today, made it impossible for me to see the other three

thesis exhibitions currently on display as anything other than exhibitions about exhibitions.

The second show, *Art for Our Sake!*, exhibited works made within the last two years that deal with how to create a political voice in art and exhibition spaces. This gutsy and serious exhibition came as a surprise after the colorful, pop-inspired motifs of *SELLOUT*, but its more traditional use of the open, white-walled gallery space did not keep me from thinking of the show as more of a means for making an immediate political statement than as a display of politically



Janine Antoni, *Touch*, 2002

charged art. The curator seemed too focused on curating a show more invested in strong political views than most institutions today would be willing to fund.

The third show was likewise very specific in the way it considered the inadequacies of exhibiting musically-based art (by "art bands" such as My Barbarian and Black Leotard Front) in a traditional exhibition space (see preview in last *Free Press* issue.)

I found he fourth and final show, however, to be less concerned with contemporary issues of curation than it was with notions of identity and home as depicted in autobiographical works. Titled *Tales of Places*, this final show was more diverse. It displayed

video art, static projections, a computer-based interactive piece, digital prints, and sound pieces, inviting the visitor to consider how each individual medium was

working to convey a sense of identity for the artist. The focus on individual biographies in this show detracted from the self-conscious exploration of curatorial methods the other shows pursued.

I might be completely missing the point of these exhibitions. The Center for Curatorial Studies is, in fact, a graduate program that specializes in considering the problems of contemporary exhibition practices (it even says so on their website), so it makes perfect sense that thesis exhibitions would be chock full of provocative questions about the role of museum space. I don't usually go to a museum, though, to exercise my brain; I go to look at art. In this respect, I guess I got what I paid for.



those are their student rates), I usually pick a day to visit them when I am fully prepared to get my money's worth. With lots of talk (at least in the art world) about art institutions becoming too commercialized (from their rising admission fees to exhibitions that are designed so that the museum goer is obligated to walk through a gift shop) I found it all too appropriate that the first thesis show to greet you in the current CCS exhibition space is titled *SELLOUT*, and is designed to take on the appearance of a gift shop.

This first show features four artists who deal with the

SALE APRIL 8th, Bard Hall, 8:00 PM

Marissa Nadler
ballads, 12-string, and the most beautiful voice...

Death Chants
swirling DC psych-folk, TimeLag records

Tristan Dahn
Dahn's own returns with wonderful new music

& more!

Don't miss it!

Bard Hall!

Community Blotter (continued from front page)

by owen conlow

with at least one freshman. For all he has done for students in his years at Bard, the Free Press and I would like to thank John and wish him luck in the future.

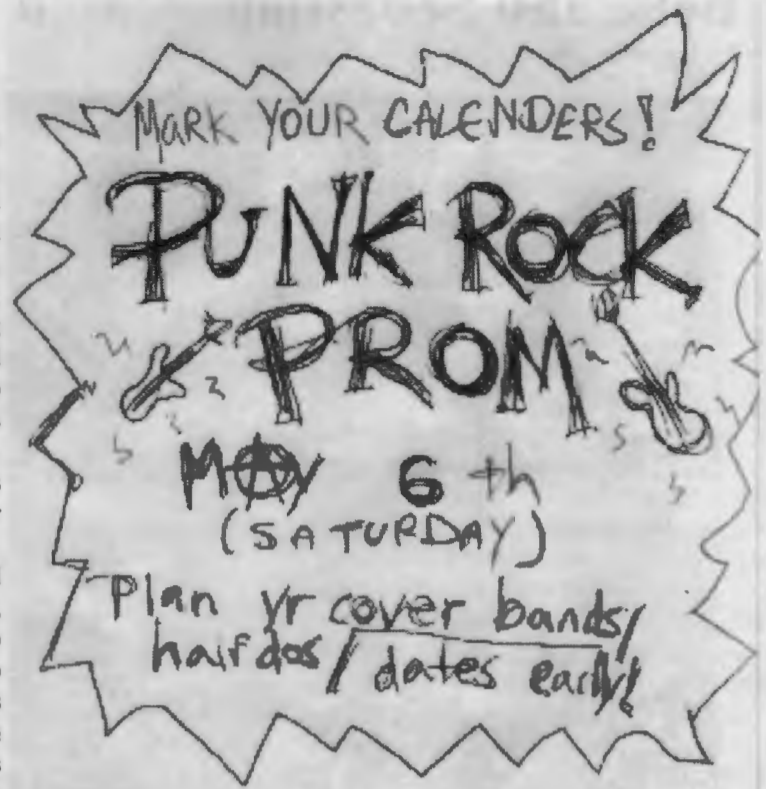
Our beloved blinking light at Bard's southern entrance will soon go the way of the Old Gym, John Kelly, and everything else that was good about this school. A "real" traffic light has been approved by the Department of Transportation, and concerned taxpayers of Dutchess County will be pleased to hear that it will likely be installed during the 2008 construction season. The change

to identify possible suspects. Ken Cooper, Director of Security, says that this is the first instance like this in four years and hopefully the response from guards will deter criminals in the future. He adds that the criminals were low-level knuckleheads based on their choice of cars and their easily identifiable get-away car.

Following up on thefts reported in the previous issue of the Free Press, Maurice Jackson and Nathan Ketchel have been identified as the individuals who stole money and a cell phone from a dorm after being invited in by a

until the issue is cleared up. He explains that it is not an easy problem to solve because we are stuck in a contract with Coinmach for some, but not all dorms. Many students, including Wing and myself, have expressed interest in having Bard buy its own machines and have B&G hire a technician to maintain them, granting students free, or cheap, laundry facilities. John Gall, director of Buildings and Grounds, was unavailable for comment.

Health Services will add another part-time nurse, effective next semester. Also students can look forward to AIDS testing at Health Services in the future, provided by an off-campus company that has a mobile testing station which provides quick results.



comes as a response to community members of Red Hook, Tivoli, and Annandale complaining of unchecked accident rates at that particular corner. From an emergency service standpoint, I am relieved that a dangerous intersection is being put out of its misery; as a community member, I am distraught at the prospect of coming up with any other landmark to indicate where our elusive town is located. "Cross the bridge, left at the Mobil, left at the 'full time three color signal', " does not have the same ring. To hear your county legislator praise this new full-spectrum traffic controller, visit www.marcmolinaro.com.

Jim Eigo passed away on January 7th of this year as a result of a severe asthma attack in his apartment in Brooklyn, NY. Jim was the Dining Room Manager for Chartwells here at Bard for 3 years, from 2000 to 2003, before leaving to take a job with Chartwells at New School University in Manhattan. Although some students may remember heated interactions with Jim over the subject of card swiping, he was a very committed member of the community who was respected by employees and students alike for his eagerness to improve dining services and help the community as a whole.

Six cars were broken into around 5 am on Monday, the 13th; five at the Water Plant parking lot and one at Kline. A saxophone and iPod were stolen, but most of the cars contained nothing of value. Don Lown of Bard Security caught the thieves in the act, and although guards are not permitted by protocol to pursue or apprehend, he was able to give a good description to the Dutchess County Sheriff's Department. From that description, they have been able

student. Jackson was intercepted at Levy by security guards after a student called Ken Cooper to report that he was on campus. After attempting to give guards the run-around, he admitted his identity and accompanied them back to Security Base where he was issued with a lifetime ban from campus. Ketchel and Jackson are both known to local law enforcement in connection with unrelated issues and Ketchel was just released from prison for an unrelated crime.

Many students were upset to learn that several laundry machines around campus have been raised to \$1.50 per load. The price hike came as a result of a new company from Saugerties installing machines in various dorms. Students, being a resourceful bunch, did not complain much. Instead they just started breaking into dorms whose machines are owned by Coinmach, which is based in Long Island and whose website boasts that it serves the United States Military. According to Matt Wing, Head of the Central Committee, the new machines, although pricey, actually work. Regardless, he says, the change was instituted without consulting him or any representatives of the student body. The Student Life Committee specializes in such issues and Wing expressed frustration at the lack of student involvement in the decision. Although it would be nice to have machines that work, most students already consider laundry prices too high, and lets be honest, everyone already goes too long between washes. Matt will be having weekly meetings with Fred Barnes, Director of Residence Life, and John Gall, Director of B&G,



SURREALIST TRAINING CIRCUS

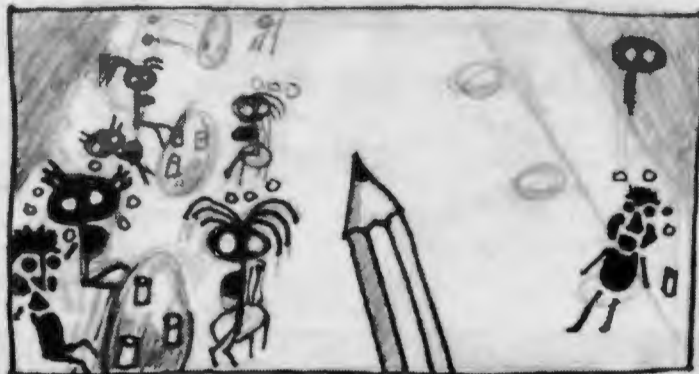
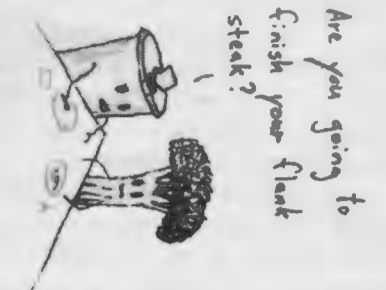
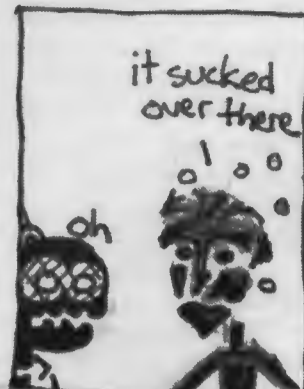
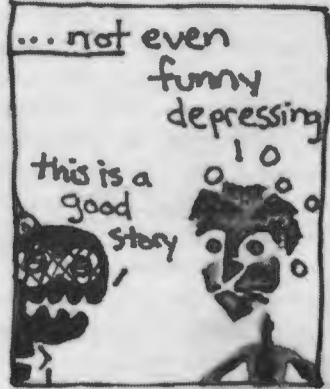
Burning a Little Brighter
Since 2002

PERFORMERS!

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JOIN US EVERY
SUNDAY AT 5PM
IN THE SMOG

Log Samuel



by Michael Dudczak

BY PETER HOFFNER, 22

POP! QUIZ

(BROUGHT TO YOU BY HOUSTON SOREAL. @g-spot.com)

WHO'S YOUR FAVE?!

A. NUMBER MUNCHER

B. PLATYPUS

C. YOUNG JEEZY PAUL WALL



ANSWER: C



by owen conlow

The Bard Free Press Classifieds

to run an ad for free, email freeads@bard.edu

SEEKING

GIRLFRIEND I am looking for a short-term girlfriend (4-7 weeks). Qualified applicants should possess a keen sense of wit, strong organizational skills, clear skin and an iPod. Prior experience in composing cute and witty text-messages/Friendster testimonials/Facebook wall posts/MySpace comments is preferred. I am aloof, judgmental and very manipulative. My interests include cooking, Riefenstahl films, breathing and power playing. If interested, send me a music mix (cd or analog form) via campus mail to: Nick Henderson
Box 1215
Student mailroom
Make sure to include your digits in case I like your taste in music

and want to meet you.

OLD CELL PHONES? Have an old cell phone? Bring it to SOS (in the basement of Brook House), drop it by Physical Plant, or give it to your BERP. We will donate the phone for re-use or recycling. Questions? Email reduce@bard.edu

RENDEVOUS attractive, bi-curious heterosexual (w/ girlfriend) looking for a bi-curious straight male for a very discreet encounter. Hey, there's a first time for everything. Respond to me at bbbardcollegestudent@yahoo.com

HOUSE FOR RENT? Are there seniors (or anybody else for that matter) leaving their Tivoli/Red

Hook house after this semester? If so, and you don't have any friends with dibs, can we call it for next year? Thanks, Alice, Jeff, Ben, and maybe an undetermined fourth... (415) 713-0324

ROOMMATE Female literature student seeks roommate for next year. Someone to help her stay calm through senior project and drink red wine. And I'm a smoker. Email me at fi721@bard.edu.

AVAILABLE

FOR ALL YOUR ETHICAL QUANDARIES go to AethixPlaxis.wordpress.com. Have your questions answered by a fully-licensed ethicist and be happy again.

DIGITAL CAMERA, ET AL I am selling an 8 megapixel "prosumer" camera with a 1GB flash memory card. My two hard disks are also still available, as is my G5 and Apple Cinema Display monitor. I am moving to a shack in the woods to build bombs, so I am a motivated seller. Contact me "at" neccoant@mac.com.

2005 SUBARU FORRESTER 2.5T (turbo) with stick-shift, black exterior and black leather interior, very large sunroof, CD changer, etc., w/35k miles, in excellent condition - asking \$22k. Offered for sale only because driver has knee injury and therefore cannot use clutch. If interested, please call Michael Finder 876-2359 or (cell) 917-363-4211

CRUSTY OLD SPONGE free to a good home. ex. 5020

MISSED CONNECTIONS

TENGO QUE VOLVERTE A VER...

CONFIDENTIAL TO TOM DIN - U R STILL 1337 2 ME. The ultimate dogger, let's say. -JM

Valentine's is gone,
You still aren't mine.
You live in Tivoli,
But eat at Kline.
Hey hey tight pants,
Hey hey cute dance.
-anon.