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# THE BARD free press

ANNANDALE-ON-HUDSON, NY

november 6, 2006

"makin' papes" since 2000

volume VIII, issue 3

## Red Hook Has Yet to Receive SMOG App

*B&G head gives sketchy SMOG completion date, sketchier sketch by daniel terna*

After much anticipation and two delays, students can expect the expansion to SMOG to be completed by the end of November, according to John Gall, the director of Buildings and Grounds. Despite the projected completion date and conceived plans, "there is still a possibility for further slippage," said Gall.

The architectural plan will more than double the current human capacity of the student-run music venue. The new space will have a roof and a concrete floor but no walls. The pillars supporting the roof are designed to provide an airy spaciousness while covering the heads of student spill-out, a solution to crowding on the dirt road. The expansion, which will be to the western wall, will hopefully cut down on the chronic dust and dirt in the concert venue.

Although Gall has set a new deadline, the permit applications still need to be filled before construction can begin, and that hasn't happened yet. "I have no application as of this date," said Steve Cole, Head of Building and Zoning in Red Hook.

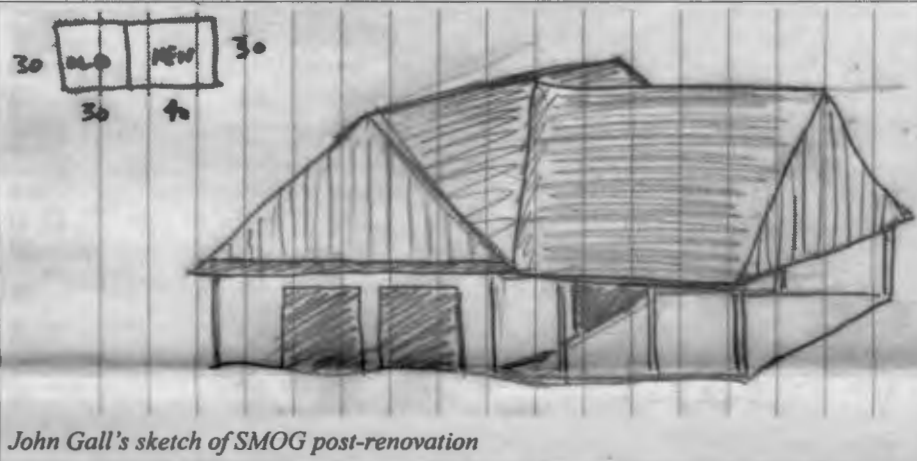
"I went with John Gall to [SMOG]," continued Cole. "We feel it can be done because it's on the Master Plan, but they still need to apply for a permit."

According to Jim Brudvig, Vice President for Administration, Red Hook has approved of the plan, but cannot permit construction

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Students fix bikes in basement of Old Gym - Bike Co-op article page 2



John Gall's sketch of SMOG post-renovation

## Maryland Appeals Court Re-Interprets Rape Statute

*No doesn't always mean no*

by lauren kitz

This past Monday a Maryland appeals court ruled that the state's rape law clearly indicates a woman cannot legally withdraw her consent after consensual intercourse has already begun. The three judge panel of the Court of Special Appeals voted to throw out a rape conviction on the grounds that this was not made clear to the jury during the original trial for the case Maouloud Baby v. State of Maryland.

In December of 2004 the Circuit Court for Montgomery County, Maryland, held a retrial of this case in which defendant Baby, sixteen at the time of the incident, raped and sexually assaulted an eighteen year-old acquaintance in the victim's car. During this trial a Montgomery County judge apparently neglected to respond to a jury member's inquiry, "If a female consents to sex initially and, during the course of the sex act to which she consented, for whatever reason, she changes her mind and the . . . man continues until climax, does the result constitute rape?" In the outcome of the

case Baby was convicted of first-degree rape, first-degree sexual offense, and two counts of third-degree sexual offense.

When the case was then brought to the appeals court, the judges ruled that the judgment against Baby should be reversed, as the trial judge should have told the inquiring juror that the scenario he described did not in fact constitute rape. The appeals court ruling states that under the most current Maryland rape statute, the law is "not ambiguous" and is "a tenet of common-law."

This ruling has startled and angered many activists, including Jennifer Pollitt Hill of the Maryland Coalition Against Sexual Assault, who called the law "insulting and dangerous."

In the United States, approximately 683,000 women are forcibly raped each year, which is 78 per hour and at least one every minute. In response to the ruling, Montgomery Delegate Jean Cryor said the Women's Caucus of the General Assembly would examine the decision during the next legislative session.



## No More Hassle to See Hessel Collection at CCS

*A forty-year collection of contemporary art to be exhibited for the first time at Bard*

by raven munsell and daniel terna

Wrestle, the inaugural exhibition of the Hessel Museum at the Center for Curatorial Studies (CCS) will open on November 12 featuring a selection of over 150 works from the Marieluise Hessel Collection. The Marieluise Hessel Collection, on permanent loan to the museum, has been housed at the CCS since the completion of the building in 1991 and will be shown in part for the first time at Bard.

Curated by Tom Eccles, Executive Director of CCS Bard and independent curator Trevor Smith, the show highlights the diverse pieces that Hessel has amassed since she began collecting in the 1960s, which deal with issues of identity, gender, and adolescence, among others.

There is a thematic sequence behind the arrangement of the Hessel collection, particularly in the Hessel Museum, where the pieces begin in a seemingly, rather forceful, sequential order. The pieces demonstrate Hessel's interests in art from America, Germany and Mexico and are representative of her concerns with human expression in the post-war era.

The building itself is divided into two sections—the CCS and the recently completed 17,000 square foot Hessel Museum. Both the CCS and Hessel Museum open with large scale photographs from Thomas Struth's museum series: Audience 2 (Galleria Dell' Accademia), Florenz (2004), depicts a group of museum goers captivated by an unknown work of art, suggesting the voyeuristic aspect of the Hessel wing exhibition, while Louvre IV (1989), depicts the work of art as well as the backs of the viewers, implying a more active viewing experience that is associated with the works in the CCS wing of the building.

When in the Hessel Museum section of the building, visitors are expected to move through the exhibition linearly. The exhibition begins with photographs by Roni Horn, Robert Mapplethorpe, and Paul McCarthy—images that suggest a darkness to the innocence of childhood. The show unravels into a forum of different media consisting of paintings by West German painter Sigmar Polke, and East German painter Eberhard Havekost, sculptural works by Sol Lewitt and Yayoi Kusama, installations by Felix Gonzalez-Torres as well as videos by Pipilotti Rist, Bruce Nauman and Gary Hill. The exhibition ends with some of Cindy Sherman's Untitled Film Stills and Malerie Marder's image of her aging father.

Organized into separate but conceptually similar wings, the CCS wing carries a politically explicit edge while the Hessel wing retains one that is more contemplative and sexually provocative. "The CCS portion of the show is a luxury because of its real estate space for especially large works," said

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# Niels Bohr Turns Over in His Grave

*Faux cures abound and soil science's good name*

by andy kopas

So it turns out my chakras are spinning backwards. Well not all of them, just the core and stomach ones. No problem, its a quick fix in the form of the forty-dollar Bio-Disk. Unfortunately, I am also lacking in frequency twenty-eight, which means that I most likely have a heavy metal build-up and will probably get Alzheimer's if the problem isn't handled. The Bio-Disk could shift me back, but there is no guarantee I will stay healthy. My best bet is to start drinking the sub-nano state water, the world's best choice for hydration. It is put into the sub nano-state (the only way it can actually hydrate my cells) by an anti-photon laser that does not use electricity, but harnesses the power of zero-point fields to turn back time and put the water molecules into a higher

quantum spin state. I learned all this at a new-age workshop Sounds scientific, right? Only if you've not taken a science class



An anti-photon laser made this water good for you

in the past ten years, or even read a book on the subject. Its pseudoscience, a collection of ideas and hypotheses that have not been subjected to any of the rigors of the scientific process, yet are presented as such anyway. It can range from the subtle to the absurd, the almost believable to the highly improbable. And it has been plaguing the scientific establishment for as long as either has existed. Only in the past century or two, as science was separated from philosophy and religion, has pseudoscience been differentiated from plain superstition and quackery and come out to be recognized on its own.

On its own, pseudoscience is fairly easy to detect and debunk. Lack

of verifiability, the burden of proof being shifted to the skeptic, unwillingness to present ideas for peer review, all of these are clear signs of a pseudoscientist at work. However, pseudoscience is rarely seen on its own anymore. Whereas one hundred years ago anyone could pick up a bottle of miracle cure from the man on his soapbox preaching on the corner, government regulatory agencies like the FDA have come down hard to prevent these sorts of things from happening today. But pseudoscience is cunning and survivable concept, one not easily dealt with.

Recent times have found pseudoscience a new home with other fringe thought movements. Conspiracy theorists and new

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# News Bites

by kate crockford

Recently released information about the first female American soldier to perish in Iraq points to a military cover up of a suicide linked to American military interrogation tactics. Specialist Alyssa Peterson took her own life after having objected to interrogation practices on Iraqi prisoners at a US air base in Tel Afar, Iraq. The military said that her death on September 15, 2003 was a result of a "non-hostile weapons discharge." The recently released documents include those of the doctors who examined her corpse, showing that she had shot herself with her military rifle. Specialist Peterson shot herself only two days after she had refused to continue engaging in torture at the base.

A new Princeton Survey Research Associates poll says that 61% percent of Americans support a timetable for withdrawal of all US troops from Iraq. Only 30% of those polled opposed a timetable. A New York Times poll also showed that less than one-third of Americans approve of Bush's handling of the war, while one-fifth think that the American military is winning it.

More than 100 prisoners at Guantanamo Bay's Camp Delta prison are challenging in court a key element of Bush's Military Commissions Act. Their lawyers are arguing that, "the military's authority to arrest people overseas and prevent them from challenging their detentions in US courts is unconstitutional." In related news, a group of seven retired Federal Judges issued this statement: "We believe that compelling this court to sanction executive detentions based on evidence that has been condemned in the American legal system since our nation's founding erodes the vital role of the judiciary in safeguarding the rule of law."

France's transportation authority has fired over 700 Arab and Muslim airport workers, claiming that some employees were found to have trained at Jihadi camps in Afghanistan and Pakistan. An employee union is filing a discrimination case in French court against the authority.

Source for all news bites: [democracynow.org](http://democracynow.org)

The authors is a graduate of the class of 2006 and currently works for the Bard Human Rights Department.

# As Oil Prices Rise, Bard Answers: Bikes

by liza birnbaum

At Bard, bikes are kind of a big deal. Whether you're saving time commuting from North Campus to Kline, trekking to Red Hook to hit up Hannaford, or just dallying on the scenic routes that surround our campus, it's extremely useful to have a speedy, efficient, and inexpensive way to get from place to place. But bikes do break down. Problems such as a flat tire or a rusty chain are common, but encountering them for the first time can be daunting. And if one doesn't know how to fix it, the bike may end up sitting on a rack all year - and its owner will end up walking. That's where the Bard Bike Co-opcycle comes in.

The co-op, which recently moved into a new space in the basement of the Old Gym, aims to help students repair their bicycles, and to act as a hub for cycling information and enthusiasm. "The co-op wants to be a place on campus where students feel comfortable coming for help, training, and fun. We

want to be a source of bicycle-related excitement as well as knowledge," says Ben Reed, a junior who recently bought his fifth bike.

Previously, the collective operated out of Feitler's backyard, where a "bike graveyard" still remains. However, this year they were offered the opportunity to share space with the Cycling Club and the Mountain Biking Club. Having a large, indoor work area will allow the co-op to stay open year-round, and the Old Gym's location makes it convenient and accessible for students. "90% of kids come here not knowing anything about bike maintenance. So when their bike breaks down, it's out of commission for good. But with the bike co-op, they can wheel it over and in an afternoon get it working again," says Katie Reed, a freshman. "We're in a really central location, we're free, and anyone from the Bard community can learn about bikes, get them fixed, and join the bike community."

Bikes are becoming increasingly popular throughout the country, especially as oil prices rise and global warming's consequences loom large on the horizon. Anneka Olson, a freshman, sums up the appeal of cycling: "Biking is really fun, and bikes don't emit greenhouse gases or deplete the ozone layer. Also, they have a really high cool factor." Brooks Ward, also a freshman, adds, "They're the best way to get around campus. It's too far to walk, and driving is just ridiculous."

Members of the co-op have moved most of the salvageable material into the new space, and are now working to create an organized and fully stocked workshop. "It should be a comfortable, fun space to work on bikes, talk about bikes, hang out near bikes, and connect with people with a shared interest," says Reed. Possible events include public workshops on basic bike maintenance and, come spring, some alleycat races,

in which riders are presented with exciting challenges at checkpoints along the way. A revival of Bard's community bike program has also been discussed, but it may need to wait until the co-op establishes itself in its new space.

The co-op's hours are Tuesday from 4:30-8:30 pm and 2:00-6:00 pm on Sundays, and anyone who wants to get something fixed, ask a question, or just hang out with bike-crazy Bard kids is encouraged to drop by. "A bike is a machine, and a relatively simple one. We should feel comfortable taking care of them. The co-op wants to help teach self reliance," Reed says. Having a space on campus where students can learn the ropes of basic bike maintenance is a big step towards such autonomy.

The Bard Bike Co-op is located in the basement of the Old Gym (entrance on Campus Road). To be added to their mailing list, email [bikes-request@bard.edu](mailto:bikes-request@bard.edu) with a message saying "subscribe."

## THE BARD FREE PRESS

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# Turkish Writer and Free Speech Advocate Wins Nobel Prize

One reader's appreciation

by matthew garklavs

On October 12 writer Orhan Pamuk was awarded the 2006 Nobel Prize in Literature, becoming the first Turkish person to win a Nobel Prize. This announcement comes of little surprise. In fact, many journalists and critics were relieved by it and felt that it was "well-deserved." During the last century there were many Nobel prize-winning writers like Joseph Brodsky who heroically defended their art against the authorities. Unlike Brodsky, Pamuk has never been forced to live

of expression issues in Turkey. Ironically, his argument was reaffirmed by the actions of the Turkish government in response his statement.

Pamuk is by no means a nationalist. But he takes pride in his heritage, as all great writers should. Pamuk's novels articulate the consciousness of the Turkish people. They also preserve the brilliance and blemishes of Turkey's history against the perversion of power. Pamuk has taken the burden upon himself, "to search out this civilization in broken



in a labor camp or exiled from his country. But he has experienced feelings of estrangement throughout his whole life. These conditions foster artistic creativity and reaffirm its importance in society.

In Pamuk's novels we hear the voices of dogs, trees, sultans, and slaves alike. These perspectives are woven together like fine threads in a tapestry. If one of those threads were removed, the other ones would unwind. This would ultimately destroy the whole fabric. From a humanitarian perspective, this suggests that when one person is deprived of their civil liberties none of us are free. Self-expression is essential in Pamuk's philosophy. Over the past year he has gained a reputation not only for his writing, but also for being a vocal advocate of free speech. His influence has resonated beyond the literary world into international relations, particularly in regard to Turkey's proposal to join the E.U. Last year Pamuk was taken to court for making a statement regarding the Armenian Genocide of 1915-1917 and the killings of 30,000 Kurds in Anatolia. Fortunately, these charges were dropped on January 22, 2006. Pamuk's intention was to draw attention to freedom

walls and broken faces." To abandon Istanbul would be like divorcing his muse. In his recent most book Istanbul, a memoir/autobiography, Pamuk resolutely speaks about his romance with the city: "My imagination, however, requires that I stay in the same city, on the same street, in the same house, gazing at the same view. Istanbul's fate is my fate. I am attached to this city because it made me who I am."

Pamuk gave a lecture at Bard two years ago as part of Professor Norman Manea's "Contemporary Masters" course. In the packed conference room of Olin Language Center, he spoke candidly about his novel Snow and answered questions. Pamuk was a very animated speaker. He often wore an innocent grin on his face and made sporadic hand motions in the air that matched the rhythm of his broken English. Pamuk's success may represent grander ideas in the context of these turbulent times. But first and foremost he sees himself as an intellectual. Literature has been his true passion in life, not the pretensions of politics or being a celebrity. At least that's how I'll always remember him when he spoke here on that placid autumn afternoon.

## Middlestates

Over the past year, the College itself has literally written the book on the state of Bard today. What would you want this book, the Middle States Self Study, to say about student life at Bard? How would you want to be represented? Is there something important to you as a student that they may have missed?

Throughout the remainder of this semester, your Student Government wants to make sure that the Self-Study is an accurate and fair representation of the realities of student life at Bard. We want to make sure the report, which will be submitted to the Middle States Commission on Higher Education as part of Bard's re-accreditation process, is not missing the issues that are most important to students. In order to do this, we need your help. Read the report (it can be found at <http://inside.bard.edu/doc/students>). Tell us what you think. Let us know what is missing or if something is inaccurate. If there is something you feel should be further emphasized, we'd like to know. This is the opportunity to make our opinions known in a document that is likely to direct the action of the College over the next ten years.

Feedback should be directed to the Central Committee of the Student Government (e-mail [centralcom@bard.edu](mailto:centralcom@bard.edu)) or to the Student Representatives to the Steering Committee,

Oliver Traldi ([ot119@bard.edu](mailto:ot119@bard.edu)) and Laura Bomyea ([lb792@bard.edu](mailto:lb792@bard.edu)).

Forums will be held to discuss specific sections of the Middle States Report as well as two full forums on the entire document:

Cluster 3: Student (Academic) Issues (includes ch. 8, Student Admissions, ch 9, Student Support Services, and ch14, Assessment of Student Learning): Tuesday, November 7, 12:00pm-2:00pm, Kline French Rooms.

Cluster 1: Faculty and Curricular Issues (includes ch. 1, Mission, Goals and Objectives, ch. 10, Faculty, ch. 11, Educational Offerings, ch. 12, General Education and ch.13, Related Educational Activities): Thursday, November 9, 12:00pm-2:00pm, Kline College Room.

Cluster 2: Administrative Issues (includes ch. 2/3, Planning, Resource Allocation and Institutional Renewal/Institutional Resources, ch. 4, Leadership and Governance, ch. 5, Administration, ch. 6, Integrity and ch. 7, Institutional Assessment): Friday, November 10, 4pm-6pm, Campus Center Lounge.

Entire Document: Tuesday, November 14, 4:30pm-6:30pm, Campus Center Meeting Room and Tuesday, November 21, 4:30pm-6:30pm, Campus Center Meeting Room.

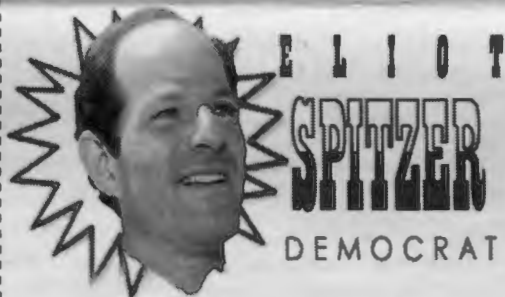
### THE BARD FREE PRESS

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## The New Contras

US repeats history with interference in Palestine

by kate crockford

The liberal Israeli daily Ha'aretz recently reported that U.S. military advisors have been working for about a month to train Palestinian President Mahmoud Abbas' Presidential Guard in expectance of what the U.S. and Israel believe will be an inevitable - and bloody - civil war between the ruling Hamas government and Abbas' party, Fatah.

The U.S. government and the E.U., presumably at the behest of Israel, have, since the Hamas' democratic election to Palestinian government in January of 2006, done everything possible to oust the democratically elected leaders. Israel, for its part, has arrested and jailed more than 30 Palestinian Parliament members from the Hamas party. Israel refuses to acknowledge Palestine's right to democratically elect its own leadership, evidenced by these arrests, the state's endorsement of international sanctions against the P.A. (Palestinian Authority), and the general intensification of the occupation throughout the West Bank and Gaza. The international community and the Israeli occupying forces are punishing the Palestinians for voting their conscience.

The results of U.S./E.U. sanctions against the Palestinians have been shocking. Hunger and malnourishment in Palestine have skyrocketed. The unemployment level is higher than it has ever been. All public school students (more than a million pupils) have stayed at home since September, some students being turned away from the schools each morning, fighting with hope against hopelessness that their teachers will have stopped their strike. Why are the teachers striking? The Palestinian government, shrunken and penniless, cannot pay their salaries. This situation is even more devastating to Palestinian youth and families because the major checkpoints that separate Palestinian cities from one another have been near-impossible to pass.

A Palestinian friend of mine from Nablus, for example, has not been out of the city/prison since April 2006. The soldiers at the checkpoint south of the city have informed him that "no men" are allowed to leave Nablus for the foreseeable future. To put this in context for readers unfamiliar with the terrain, it is important to note that Nablus is in the dead center of the West Bank. Therefore, the situation has nothing to do with Israeli "security" interests. Palestinians are prevented from traveling even within the larger prison that is the West Bank. In Gaza the situation is even worse, as Israel bombs without hesitation what it cannot or will not understand.

The same Nablusi friend who has been trapped inside his city for months told me that the situation inside the city is worse now than ever before. Besides the crippling poverty, unemployment and restrictions on movement between towns and cities, the army has stepped up its violence against Palestinian civilians. During the holy Muslim period of Ramadan, for example, the Israeli army killed four people at Huwarra checkpoint, south of Nablus. One of these men was planning to go to neighboring Ramallah to meet his wife and visit with her family for a holiday dinner to break the fast. The man was denied passage through the checkpoint at Huwarra, and proceeded to do what many Palestinians do in such circumstance: he started to walk through the hills, trying to go around the checkpoint. Unfortunately, he was shot from a military sniper tower and killed. Within the Israeli military, no questions were asked. Now, for his family, none are answered.

In this context of increasing oppression and violence, U.S. involvement is striking. Never before has the U.S. military engaged with the Palestinian via military training camps. So why are they doing it now? According

to Ha'aretz, the "U.S. administration is . . . certain that the sanctions against Hamas will inevitably result in a violent confrontation between Hamas and Fatah, and in such a scenario, they would prefer to strengthen the 'good guys' headed by Abbas." In other words, they, along with Europe and Israel, are forcing a civil war on the Palestinians (via sanctions) and then choosing the victor (via the training of death squads).

The U.S. hopes that Fatah's Presidential Guard Force 17, under the supervision and leadership of American military man Keith Dayton, will grow from 3,500 to 6,000 men. One only has to look back at the numerous examples of U.S. military training intervention throughout Latin America to see how this spells disaster for the Palestinian people. Disaster, spelled: flagrant human rights abuses against Palestinian civilians and the enactment of widespread U.S.-sponsored, U.S.-supported and U.S.-educated terror.

A friend connected to the conflict remarked on what may result from such terror: "One might imagine that hundreds of thousands [of Palestinians] would flee an internecine bloodbath; then Canada and the E.U. - or Jordan and Lebanon - take them in as refugees, and later they aren't allowed to return home. Voila! Greater Israel's problems are solved." While such a terrible ending may not result from these U.S. meddlings in its "New Middle East", the terror is surely to come. And when it does, it would benefit us all to remember that it is not, in a certain sense at least, the Palestinians' problem. Responsibility for intra-Palestinian violence lies squarely upon Israel, the U.S. and Europe. Let us not forget it in the coming months.

*The author is a graduate of the class of 2006 and currently works for the Bard Human Rights Department.*



photo by Thomas Eakins, 1844

## WTF Where Are the Gays?

by lee cholodenko and julian letton

The college counselors at our high schools, "professionals" in assigning students to his or her perfect school, recommended Bard to us for several reasons: the freedom to direct our own education, the progressive seminar-style classes, the politically left atmosphere, and the large, active gay community. Upon further research, we found that Bard was regarded as having one of the largest gay communities of any college in the nation. In fact, some of the texts, especially the college guides, portrayed Bard as the Mecca of gayness, where the rainbow of gay pride is permanently stained on the fabric of the community. With the notion that we were headed for a liberal, academically challenging, and extremely gay college, we packed our bags and headed for Annandale. So now that we have been here for more than two months, we would like to pose a question based on our careful examination of the Bard student body: what the fuck, where are all the gays? Aside from the occasional experience with the self-proclaimed "straight" man, who represents a larger population than "out" gay students, Bard provides limited access to a gay experience. Instead of being a gay utopia, as depicted by the guides, Bard is actually like every other college, except with an excess of acceptance.

Although seemingly irrelevant to non-queer students, this issue impacts the lives of many gay students in different ways. Some just wanna have some gay sex. Others, arguably out of desperation, have come from as far as California and Texas in hopes of finding a real relationship. Misdirected by the college guides and "professionals," they arrive at a school with a disappointingly small amount of queer students. The question "WTF, where are all the gays?" is not a horny cry

of desperation. Rather, for some, it represents real devastation. It debunks the cliché of the freewheeling, open, sexually explicit image of college, the atmosphere that many students expected to experience (all with the understanding that it is . . . Bard).

Because of Bard's left-leaning politics, it is easy to become disillusioned with our utopian picture of the "accepting" liberal college. But acceptance has little impact when the theoretical acceptance of gay students overwhelms the actual number of students to receive it. For example, Bard's Queer Straight Alliance, holding a national reputation for excellence, is attended by as many "straight allies" as G.L.B.T.Q.Q. (Gay, Lesbian, Bisexual, Transgendered, Queer and Questioning) students. This demonstrates the problematic distinction between the gay-friendly atmosphere and the actual number of gay students. This inconsistency is the focus of our concern.

In addition, we want to make explicitly clear that we are grateful for the environment that Bard fosters, and it is with this gratitude that we seek to offer a more clear and honest perspective of the social composition of the college. Incoming students, particularly of G.L.B.T.Q.Q. leanings, should understand that acceptance to Bard is not acceptance to a gay utopia. Many of these students come from backgrounds where their identities are not embraced, making the lure of Bard's "gay atmosphere" even more enticing. The inconsistency between perception and actuality is more of a concern than the number of gay students. So, let us be a case study in identifying the dangers of conflating a false perception with a lived reality. Because if nothing else, Chelsea is only two hours away.

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# Low Prices Mean Low Wages

by lauren kitz and anneka olson

In Blaine Keller and Rob Ross' pro-Wal-Mart op-ed in the October 17 issue of The Free Press, there was a glaring omission. The authors cite "self-righteous" Bard students who complain about Wal-Mart's "dirty aisles" and "capitalistic materialism," but these issues are not at the forefront of most criticism. Nor is the concern most raised in regards to Wal-Mart its environmental irresponsibility, its monopolization of the market, or its trade values – although these are valid concerns – but rather its treatment of its workers and its disservice to the working class. While this issue remains conspicuously unaddressed in Keller and Ross' article, its social and economic implications are where Wal-Mart is most infamously destructive.

Keller and Ross argue that Wal-Mart is beneficial to poor communities because it provides products at low prices. However, Keller and Ross neglect to address the systemic processes that keep poor people poor, necessitating that they shop at Wal-Mart – and, undeniably, one of them is their treatment by employers like Wal-Mart. Besides providing workers with extremely low wages – in 2005 the average full-time employee earned an annual salary of \$17,114 – they also receive limited benefits and are forbidden to unionize. Health care is one case in particular where Wal-Mart

is unwilling to provide to their employees. These taxpayers are the same individuals who Keller and Ross cite as benefiting from Wal-Mart's low prices. Keller and Ross neglect to realize that Wal-Mart's low prices aren't actually so low once the taxpayer's burden is taken into account, and once we consider the fact that many working class families struggle to receive medical services because of Wal-Mart's refusal to provide it.

Wal-Mart's relationship with its suppliers is but another way that its practices adversely hurt the working poor. Due to Wal-Mart's size and economic power, it holds a monopsony—that is, producers have only one company that will buy their goods—and many vendors have no choice but to do business with the corporate giant. According to the online magazine Fast Company, "Wal-Mart has the power to squeeze profit-killing concessions from vendors. To survive in the face of its pricing demands, [producers] have had to lay off employees and close U.S. plants in favor of outsourcing products from overseas." Through their demand of ever-lower prices, Wal-Mart hurts American companies, and increases unemployment by facilitating the outsourcing of jobs usually filled by the working class.

Keller and Ross' central misstep is their failure to address the impact on communities

# SMOG EXPANSION ACTION!!!

It's been 84 days since L&T started.

There are 25 days until the end of November (the latest John Gall of B&G said it should be done by at the Student Forum).

TAKE CONTROL OF YOUR CAMPUS!

Please send a quick e-mail to John Gall (gall@bard.edu) and David Shein (shein@bard.edu) with this message:

"Hi John and David,

The SMOG expansion is a priority for me and the rest of the student body. It is being used more than ever and we drastically need this expansion completed by the end of November. I hope it is a priority for you as well. Thank you for the work you are doing.

Sincerely,  
\_\_\_\_\_ (your name)"



does a great disservice to their employees – nearly half of Wal-Mart employees' children don't have health insurance or are on Medicare, according to the website Wal-Mart Watch. Nationally, 67 percent of workers in firms with 200 or more employees receive health benefits from their employer, says a 2005 study by the Kaiser Family Foundation. Costco, a company of size and structure comparable to Wal-Mart, covers the health care of more than 80 percent of their employees. Wal-Mart covers a meager 46 percent of employees.

As a result, the responsibility for Wal-Mart's employees' health care has been passed on to the state. In Illinois, according to data provided by the Chicago Tribune, the care hospital charities provided for over 1,000 Wal-Mart workers from August to March of this year amounted to almost \$2.5 billion, which was more than any other employer in the state. Five percent of Wal-Mart employees are on federal medical assistance, and although the national average is only slightly lower at four percent, it is striking that the nation's largest private company and employer, who can absolutely afford it financially, is doing such a comparatively poor job of looking after their employees. In terms of health-care availability, as cited by Kaiser, the Wal-Mart average time for full-time workers to qualify for benefits is six months, compared to the retail average of three months and the average waiting period for large companies of 1.5 months. In this scenario, taxpayers literally find themselves subsidizing the health-care that Wal-Mart

that the introduction of Wal-Mart creates. According to an article in the magazine In These Times, 1.5 jobs are destroyed for every one job that Wal-Mart creates. It also depresses wages by forcing smaller, locally owned businesses to decrease production costs in order to compete. In turn, wages are lowered, jobs are cut, and these companies begin to buy foreign-made goods instead of locally produced goods – or, often, they go out of business altogether. Essentially, when Wal-Mart moves into a community, it creates demands for its services by destroying smaller businesses, thus initiating a vicious cycle of poverty and economic marginalization. Too often, Wal-Mart does not help struggling families – it creates them.

Wal-Mart is incontestably continuing to grow, and Keller and Ross seem to disagree with the government's right to control it. But Wal-Mart's existence undeniably affects everyone in a community, not only those that choose to shop there—in fact, it negatively affects the working poor the most, by denying them adequate health care and wages, increasing unemployment, forcing taxpayers to subsidize their lack of medical benefits, and forcing other companies to lower their wages and benefits. It is not "snobbish" to avoid shopping at Wal-Mart, and it is certainly not harmful to the working class to oppose Wal-Mart's increasing expansion. Instead, we should all have a say in its growth, in order to protect our community members' right to fair wages, health care, and human rights.

## Niels Bohr

- continued from page two-

age homeopathic medicine movements have become safe havens for pseudoscientific concepts. Take the Canadian John Hutchinson and his supposed anti-gravity theories. Though he has never provided proof beyond some home videos and was never able to recreate the effect on a predictable basis, people still hear and believe that not only are his ideas true, but the government is trying their best to suppress him. For people almost painfully open minded, it only takes one person shooting scientific jargon with a touch of conspiracy paranoia to convince them that sub nano-state water is the health

breakthrough of the century. While many examples of pseudoscientists are people trying to exploit the innocent and gasps for money or fame, their relative success is indicative of a much larger problem. When a large portion of the population is uneducated on the basic principles of a subject, a feeling of alienation from the whole institution is not an unreasonable result. Lack of knowledge leads people to feel powerless, and more often than not the core pitch of the pseudoscientist is the ability for anyone to be able to do what he is doing. In the end, education is the only true





## Report From CMJ

*WXBC uses all five watts to strom nyc*

by jen holup and karen soskin

Five Days. 50 Venues. 1,000 Bands. This week, the WXBC staff flung themselves headfirst into the annual CMJ Music Marathon in New York City. The College Music Journal spends most of its energy putting together this poor man's SXSW each fall, where for the low price of \$295, college students can get turned away at the door of a 21+ George Clinton show.

It was here that WXBC was to be honored! Two weeks ago, Merge Records rep Lindsey Kronmiller tied up the WXBC switchboard with her frantic call to Karen Soskin in the WXBC office. Karen vomited her salsa omelet when she heard that WXBC had been nominated for two categories in CMJ's 26th Annual College Radio Awards: "Most Improved Station" and "Station of the Year."

WXBC was eligible for these nominations as one of a few hundred North American radio

Eve ensued, as wee DJs drooled over the chance to achieve eternal college radio glory and win Microsoft's new ZUNE player - before its official release. Decemberists tickets rained down upon the mighty, the weak were shot.

Before announcing the winner of "Station of the Year," darkhorse candidate WXBC was gratefully acknowledged by CMJ New Music Monthly editor Matthew Field as having "the merit of being the only student run, free form" station nominated in the Station of the Year.

A highlight of the ceremony was the familiar (and bored) face of the Bardian's freelance photography sweetheart, Noah Sheldon, who consoled us from our loss with a few shots of the staff outside the Lincoln Center.

General Manager Jen Holup was not offended in the least by the station's loss in light



Deerhoof plays at CMJ

stations who report to CMJ by sending a weekly chart of their top 30 albums for compilation in a grand tally of the 200 top albums aired on independent radio.

The music festival was no picnic. WXBC representative Karen Soskin attended the grueling marathon of panels known as "College Day," at which experienced music directors discussed "ruling with an iron fist" - spending 40 hours a week dropping songs into a program called Selector and hitting play. Boom! One week's programming.

The awards ceremony itself was as star-studded as a high school assembly. For an hour, college radio Christmas

of the competition. The victory for Seattle's KEXP was accepted by an aimless 2,000 year old man, who thanked the station's 15,000 "contributors". Clearly our five little watts could not keep up!

Floods and fires alike, WXBC is no stranger to making the best of things. Campus parties have shown the staff to be no stranger to Lady Nightlife: Staffers checked out the Swedish darkwave-pop rave of the Knife at Webster Hall, mopped the ground with Shins fans during the Thermals set at the Sub Pop showcase, and were front and center at the Kill Rock Stars 15th Anniversary showcase at Hiro Ballroom.

Oh, and "CSS Sucks" is not ironic.

## A Few Words With Girl Talk on Bard, Dance Parties and Pittsburgh

by jen holup

Wednesday evening, Gregg Gillis (a.k.a Girl Talk) took a few days off from his day job in biomedicine to join CMJ in New York. I met up with him at Mercury Lounge where we shared a beer to discuss Bard lore and the success of his album Night Ripper. After 45 minutes of continuous mash ups and a crowd rush to the stage, the insolent Dell computer complained of throughout the set was sacrificed, taking a spill off the table in his efforts to make dancing less painful for awkward indie kids everywhere.

Free Press: Hi Gregg. Thanks

for joining me. Just to get this one out of the way- did you go to Bard?

**Girl Talk:** No, actually, but many of my friends did, including Luca of Drop The Lime. I used to come up to Bard to visit at the end of the year around the time that people started to skip town. I remember it used to be so crazy! We played in a chapel once. I don't know, do they still have shows there?

**FP:** Not so much... But the Old Gym's closed now too. Your album Night Ripper has blown up on our campus and become a bit of a dance party phenomenon. One of the things I really enjoy about



## WXBC Nominated for "Biggest Improvement" and "Station of the Year"

by lauren perlstein

Last weekend, the crew of WXBC, Bard's own radio station, descended upon Lincoln Center for the annual CMJ (College Music Journal) awards. WXBC, a non-commercial and completely student-run radio station, was nominated for "Biggest Improvement" as well as "Station of the Year" awards. Other categories awarded ranged from "Most Likely to Never Sell Out" to "Best Community Outreach" to "Music Director with the Best Band That Doesn't Suck."

WXBC was nominated for the two awards in a period of time during which online voting was open to everyone. As it turned out, numerous WXBC DJs and listeners voted, securing the station's place in the running for most improved station and station of the year. According to Camilla Aikin, program director and WXBC DJ, "I am just really proud of us for getting this far. We have made so many improvements in the station in the past year; it's amazing. We spend a lot of time and energy doing this because we love it, and to be recognized for that feels pretty great."

Those who do not see these nominations as something to write home about are sorely

mistaken. Among all of the nominees for station of the year, WXBC was the only station nominated that is completely student-run, free-form (that is, non-commercial radio that gives the DJs free reign over what is played), not regulated by the FCC, and located on the East Coast. Among the other stations nominated were KCMP (St. Paul public radio), KDHX (St. Louis community radio), KEXP (FM-based radio out of Seattle), and WOXY.com (internet-only radio from Cincinnati). Unlike WXBC's 5-watts and completely volunteer staff, these stations are all relatively established and broadcast to a radius of up to 80 miles.

Unlike during the nomination process, only those who were physically at CMJ and in possession of a pass were able to vote for a winner in each category. Unfortunately, due to this arrangement, listeners, DJs, and even those with passes who could not make it to New York in time to vote were left disenfranchised and unable to cast their ballot for WXBC. In order to placate this situation, however, WXBC created and distributed promotional items such as temporary tattoos and pins urging those with voting privileges to vote for the station.

In addition to the awards ceremony, this week also saw an influx of shows (featuring The Slits, The Shins, The Walkmen, Apples in Stereo, The Knife, Architecture in Helsinki, Chris Conley of Saves the Day, and Girl Talk), film screenings (including, among others, Borat and The Vice Guide to Travel), and panels featuring industry gurus discussing issues pertaining to music and radio. Unlike the film screenings and panels, however, the CMJ shows will continue throughout at least the next week.

Although WXBC did not come home with any CMJ Awards, the station and its unorthodox composition managed to turn many heads. At the awards ceremony itself, WXBC was recognized by Matthew Field (senior editor of The CMJ Music Report) as being the only student-run station among a sea of seasoned professionals. Additionally, the station was also on the radar of many in the industry, receiving votes from those at both Merge Records and Kill Rock Stars. All in all, while WXBC failed to receive any tangible awards, its staff left CMJ having made a considerable impression on many.

your work is how you mix new beats with recognizable tracks from iconic 80's or 90's bands like the Smashing Pumpkins or Nirvana. I, personally, have always felt the jam inherent in "1979" or "Scentless Apprentice" - but what compels you to choose something like this to mix with a hip hop beat?

**Girl Talk:** Generally, any part of a song I like I sample. It also helps that those are the things I grew up with too. I don't really listen to a song and think "this would be a good dance beat". I listen to a song and think "this is a part of a song I like", and I use it. I like hearing the juxtaposition.

**FP:** How does the scene at your shows in Pittsburgh compare to shows in NY? There's always the stereotype that people in NY are stuffy when they're confronted with music they can dance to.

**Girl Talk:** It's funny, I don't really seem to have any strong kind of following in Pittsburgh. I'm playing a show there in a few weeks so I'm curious as to see what kind of crowd it will be. Pittsburgh is a very "no bullshit" kind of town.

**FP:** The Knife's first NY show is one of the huge CMJ shows happening tonight. Are you a fan? Do you plan on sampling

"Heartbeats" anytime soon?

**Girl Talk:** I'm really bad about staying current with new music, so I just heard "Silent Shout" recently. I feel like it's crazy how popular they got. Their music is this dark dance /darkwave vibe that I'm into, but I imagined most people would find sort of dorky.

**FP:** I heard you played with Bard alum Jesse Novak (Tugboat/Smart Genius) back in the day. We'd love to have you back for a SMOG show real soon, or a DJ set at the Black Swan. Thoughts?

**Girl Talk:** I'd love to.



# SMOG Update

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until the contractors file the plans.

Because Bard is governed by the Red Hook Township and falls under the category of an institution, building projects on campus require approval by the Zoning Board of Appeals. "We're a private college but we're not an Indian nation--our land is governed by the township," explained Gall. "Bard isn't a residence," Gall said in reference to the speed at which things get done.

Some students still remain skeptical that the construction, allocated \$50,000 by the student controlled Reserve Fund, will be completed by the end of the semester. "They don't have the permit yet? Considering the history of delays related to SMOG, I doubt they'll start, let alone finish, by November," one student said.

B&G had initially expected to complete the expansion by the beginning of the school year, but that plan was delayed due to the Childcare Center remodeling which needed to be completed by the start of the school year.

"We were hustling to get the Childcare Center done," said Gall, "and we didn't want to alienate Red Hook" by proposing the additional expansion plan. "So we took it small steps at a time." The SMOGfest two day concert series was the cause of one of the first delays, says Gall.

The only thing now in the way of SMOG's addition is the finalization of the paperwork between Bard and the chosen building contractors, and those contractors with Red Hook. The sooner the project gets done, the sooner Bard students won't have to stand outside SMOG in the rain, snow, and mud.

## Wrestle at the Hessel

- continued from front page -



Smith. Upon entering the CCS wing, one is confronted by a disorienting installation piece by Daniel Buren which deconstructs one's sense of space. The galleries feature paintings, photographs and installations by Gabriel Orozco,

a video piece by Cristian Marclay, and sculptural works by Giovanni Anselmo and Luciano Fabro. One gallery includes massive portrait busts of history's Dirty Dictators (2003) by Thomas Schütte.

Hessel's involvement with Bard College began when she met Leon Botstein on a trip to Russia in 1987. They became friends and began to draw up ideas for the future of her collection.

In 1989 Botstein headed a dialogue to initiate plans for a curatorial graduate program. In 1990 the CCS was founded and by 1992 the space was open for exhibitions.

In addition to the permanent loan of her collection, Hessel has made other contributions to the CCS such as a donation of over 14,000 art publications to the CCS library as well as the Museum building itself. As cofounder of the CCS and a member of the Bard College Board of Trustees, Hessel continues to support the growth of the curatorial program through her close affiliation with Bard College and her undying appreciation for contemporary art.

The November 12 exhibition opening will feature a panel discussion, book launch, and a performance by conceptual artist Martin Creed along with Bard students from the music conservatory. The collection will be on display through May 27 and is free to the public.

### Program Sunday November 12

- 10:00am - 12:00pm  
"Witness to Her Art" Panel and Book Launch  
at Blithewood, Levy Institute

With editors Rhea Anastas and Michael Brenson. Presentations by Michael Brenson, Faculty, CCS and Milton Avery Graduate School of the Arts, Bard College; Helen Molesworth, Chief Curator of Exhibitions, Wexner Center for the Arts.

- 12:00pm - 4:00pm  
Inauguration: Hessel Museum of Art  
Grand opening of the Hessel Museum of Art with the exhibition, *Wrestle*, curated by Tom Eccles and Trevor Smith. Ribbon-cutting at 12 noon followed by reception.

- 2:30 pm  
Wrestle Panel Discussion

With Tom Eccles and Trevor Smith; Arthur Danto, Johnsonian Professor Emeritus, Philosophy, Columbia University; Vasif Kortun, Director, Platform Garanti Contemporary Art Center, Istanbul; Ute Meta Bauer, Director and Associate Professor, Visual Arts, MIT; and Molly Nesbit, Professor of Art, Vassar College.



## More Lollies!

*Jolly Ranchers Frutas Enchiladas Lollipops: \$1.29 for a 9-piece bag at the Red Hook CVS*  
by daniel pearce

I never intended to submit two lollipop reviews back to back, but this other non-lollie candy that I ordered on the web never arrived, and so I decided to be resourceful.

I found these while browsing one afternoon through the candy aisle and stumbled over the title "Frutas Enchiladas." Maybe Jolly Ranchers' Latin American counterpart could trump their North American offerings—they did, after all, boast some very enticing flavors: mango, lime, and tamarind.

Whoa, tamarind?

Yeah. Daring! I tried that one first and it was a delightful little treat, although quite unusual. With such a sharp, savory bite and chili flakes embedded within, it takes a second to locate its sweetness.

So then I tried a mango that rose from a similar template: both hot and sweet with some chili interspersed throughout. I could still make out that distinctive mango taste, though it doesn't make quite as much of an impression when compared to those unforgettable Vero Mango lollies.

And then there's lime. I wasn't expecting much—lime candies tend to stay uniformly inauthentic. Yet this little one is different. It tastes like legit lime! Spicy, obviously, but lime! I was really excited by this one.

Buyer beware: there are two varieties of this lollipop available at CVS. One (the GOOD one) lists "chili powder" as an ingredient. The other (the BAD one) is translucent (like most Jolly lollies) but offers a totally different experience. Lucy Kaminsky, class of '07, claimed that this version "tastes like soap!" And I don't blame her. Stick to the former.

## The Bard Free Press Classifieds

### AVAILABLE

SUBLET available January to December 2007 (or portion thereof? dates flexible). Furnished or semi-furnished. Off Route 9 in Upper Red Hook, ten minutes (by car) east of the Bard campus. Beautiful location across the road from Greig Farm with a view of the Catskills. Large, sunny duplex with high ceilings. First floor has kitchen, dining area, sitting room, and one bedroom. Open second floor has a large office area, with an additional sitting area that could be configured as a second bedroom. Washer and dryer on premises. Asking \$1000/ month but may be negotiable. Please contact Cecile at 758-9671 or kuznitz@bard.edu if interested.

HOUSE IN TIVOLI on Montgomery Street, looking to rent it on a short-term basis. The house has 4 bedrooms and 2 full baths, washer and dryer, kitchen and dining room and nice deck on the back. It is furnished. If you are interested or know anyone who might be could you please give me a call at (845) 757-3542 anytime.

LOFT IN CLAVERACK Beautiful 1 bedroom loft available in Claverack. \$650 + utilities. Please contact Dustin at 518-249-1223 or dustinbowlin@gmail.com

NORDIC WALKFIT 5000 Non-electric treadmill. Goes to the best offer. Contact dou-

gall@bard.edu or (845) 758-7620.

EVERYTHING YOU NEED FOR YOUR KNEE INJURY Knee immobilizer (used once) \$35; Leg brace with hinged knee \$35; stainless steel crutches (used one week) \$20. Call (845) 757-3531.

SENIOR PROJECT Need a Senior Project Idea? Call the Red Hook Brain Trust and Candy Exchange, 758-4299. Thank you.

### SEEKING

A CAR Graduate Student doing Master in CCS is looking for a car, max \$ 2000. Please contact me as soon as possible at (917) 455-6637.

FILING CABINETS Looking to buy used filing cabinets, two and four-drawer. Call Susan at x7126.

HAVE YOU SEEN A BLUE WOOL HAT? It's hand-knitted, with a stripe of golden-orange in the middle. I lost it a couple weeks ago, probably in the Campus Center. It's precious and doesn't belong to me, so please return it. Ariana al819@bard.edu. 757-6638.

USED CAR (maximum \$4,000) in good condition. 4WD would be great. Manual shift is no problem. Write me an email: petri@bard.edu.

### MISSED CONECTIONS

To Stretch and Dee-Lite: You turned me on in the upstairs bathroom. I'm still all hot and dripping wet. Come back and finish the job. - CholestyGirl

Scallops, sea creatures from the family pectinidae may attack to a substrate by a structure called a byssus. I would like to attach my byssus to your substrate and take you on an undersea adventure, or maybe just as under-cover adventure, Angelfish.

Lost: Monogomy. If found, please return to Fiona Cook via Campus Mail. Thank You.



# MUSIC REVIEWS



LCD Soundsystem  
45:33  
iTunes/Nike

LCD Soundsystem's latest release is, to put it simply, a 45-minute long workout jam commissioned by Nike and for the time being, released exclusively on iTunes; and if one can get past the rather unsavory corporate sponsorship and the mildly inconvenient medium through which the album is currently being released (it will eventually be released on James Murphy's own DFA records), the concept behind the release - a piece of music designed to sustain and propel the listener through the full length of a workout - is downright inspired. Nike's choice of artists for this soundtrack to sweating was certainly not random, as James Murphy's legacy as the head of LCD Soundsystem and of hot-as-shit DFA records has earned him a reputation as the king of cowbell-driven dance music, be it electronic or rock.

I will not presume to judge the track on its worth as an inspirational workout mix, as I haven't taken it for a test run yet (PUN!), but it is clear that James Murphy put a good deal of time and effort into actually gearing the mix towards an exercise routine. The mix is timed to run exactly with Murphy's own workout sessions, beginning slowly with a lone organ part expanding steadily into a funky-ass R&B jam, over which a chorus whispers "shame on you" over and over, just in case you forget how fat you really are. As the mix progresses it becomes clear that its emphasis is on sustaining a solid and steady pace, rather than trying to get you to go ass-crazy on the stairmaster until you collapse.

The music itself is best defined by LCD Soundsystem's ability to create dance music which constantly evokes the faintest memories of old songs you can almost remember, drawing upon our collective pop-consciousness in a way that is in no way derivative, and is entirely enjoyable.

-patrick reilly



French Toast  
*Ingleside Terrace*  
Dischord Records

LasttimeIchecked, French Toast were a duo making electronic punk that I wanted to like, but that bored me. Too often, interesting parts of songs would slide into a monotonous electronic blend of synthesizer drones and drum machines. But now, two years later, they've put down their keyboards and picked up a drummer, and sound like a completely different band.

Loud, jangly guitars take center stage for most of *Ingleside Terrace*, giving the record a strong poppy New Wave backbone. The combination of quirky vocals and tasteful harmonies contributes to this duality at the center of this record. Unfortunately, when French Toast tries to extend and experiment beyond this backbone, they falter. Track two, "Protest Sign", falls apart at the seams at the inept, empty breakdown, and "Wasn't He Great" shows that French Toast is not and hopefully never will be an acoustic band—those tasteful harmonies all of the sudden sound like cookie-cutter Nickelback style crap. That said, when French Toast sticks to basics, this record is nearly immaculate. Tighter compositions like "Take Me All The Way" and "Took You For Strong"

shine twice as bright hidden among the record's aimless experimentation.

The ironic part of French Toast's transition is that, despite the marked differences from their past work, this record doesn't really change my opinion of them: they still strike me as a smart band with good ideas who can't quite put together an album that captures and holds my attention.

-ben seligman



The Decemberists  
*The Crane Wife*  
Capitol Records

For nearly half a decade, The Decemberists have been at the forefront of the indie-rock revolution. Signed to Kill Rock Stars, an important label in the independent music world, they have gained a loyal fan base ranging from pre-teen scenesters to older admirers of the group's lyrical prowess. With their most recent release, *The Crane Wife*, the Decemberists have switched over to the industry giant Capitol Records - the same label that houses Coldplay, Radiohead, the Beach Boys, and the Beatles. But fans, don't despair! The Decemberists have chosen one of the few major labels that still allow experimentation with material. The Decemberists won't have any trouble maintaining the folk-driven literary rock they have been perfecting over the past few years.

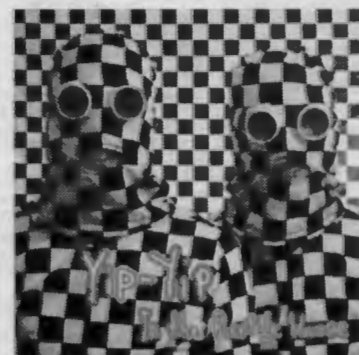
This doesn't mean, however, that their transition to the new label has not affected their music at all. The introduction of more distorted guitar and complex bass lines is obviously a product of the new co-producer, Tucker Martine. Those accustomed to the Decemberists' sea-faring, English/Irish folk with a rock and roll twist will be

in for a surprise with the new sound. The record is definitely more of a rock album than we have heard from the band in the past, with songs like "The Perfect Crime #2" and "The Island." Again, fans should not worry. There is still plenty of old Decemberists sound and story themes to be found. The star-crossed lovers of "O Valencia" and the late night murders of the "Shankill Butchers" show that The Decemberists haven't strayed too far from the style we know and love.

Even with the new sound, the Decemberists still maintain their folk-singer essence that drew us to their music initially. They are probably the most literary band around today (if you don't understand, listen to "A Cautionary Song" from *Castaways and Cutouts* or "The Mariner's Revenge Song" off *Picaresque*, and you will), as is exemplified through the new album. Lead-songwriter Colin Meloy's witticism and wordplay are enough on their own to make any hour-long musical endeavor enjoyable.

The new album's sound is not negative either. The album is nearly as good as their 2005 masterpiece *Picaresque*; the only short-coming being the musically redundant "When the War Came." Otherwise, the songwriting is all one would hope it to be and more, with two songs well succeeding the ten minute barrier. Though there are two songs on *The Crane Wife* based on the traditional Japanese folk tale of the same name, it is certainly not the theme of the whole album. The remaining eight songs, though in a similar vein, are otherwise unrelated. Even so, the music's theatricality is further expounded with this latest release - something that grows increasingly with every Decemberists record. This makes the album all the more enjoyable and exciting.

-perry allen



Yip-Yip  
*In The Reptile House*  
S.A.F. Records

Unlike Sesame Street's "Yip-Yips," tentacled Martian puppets who are terrified of machines, high school pals Jason Temple (Yip 1) and Brian Esser (Yip 2) rely upon a smorgasbord of electronics to deliver their meticulously orchestrated mechanized gospel. The Florida duo's second full-length on S.A.F. Records - and fourth overall, counting their home-recorded, self-released work - is exactly what you'd expect from boys with five years of freeze-dried ice cream for breakfast under their belts.

The lo-fi electronic cult heroes consistently draw comparisons to '70s German and American "robot pop" groups such as Kraftwerk and Devo from reviewers, who beyond that, are hard-pressed to describe the Canadian-banned clones except for with wide-eyed, onomatopoeic muttering.

In *The Reptile House* is an electrocuted casserole of electronic toy saxophones, effects pedals, thrift store sampling keyboards, two cymbals, four old analog synths, and two sun-baked flamingo carcasses. Yip-Yip bangs out a distinctively Floridian brand of noise, which over the last five years has provided a disruptive antidote for their diseased hometown of Winter Park, a homogenous, flat, conservative wasteland of boutiques, balding bankers, and Cheesecake Factories. The Florida influence dominates the amped-up tropical monster boogie halfway through "Munch Much Mush?" and the song "Situation Tally" which alludes to the state's capital city, where nightlife equals

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rusted-over cars throbbing hip-hop outside gang fights inside the 24-hour McDonald's.

Yip-Yip is nationally known for their live spectacle - Yip 1 observes, "Electronic music seems like it could be a very boring thing to watch unless there's something visual going on." So the boys perform in a rotating array of matching head-to-toe costumes; for their current tour, they appear in stitched-together checkered jumpsuits, surprisingly inspired by the abundance of ska that blasts from the speakers of the 24 year-olds' tour van. Banana-eating contests and gift-giving are other cherished elements of Yip-Yip's live show; just as their songs strike many as a grab-bag of sounds, the pair are known to distribute a stapled brown paper lunch-sack to each audience member, containing thumb tacks, puzzle pieces, P Diddy pin-ups, court documents, dollar store candy, "For External Use Only" stickers, and found photographs rolled over from their old day jobs at the CVS photo lab.

- karen soskin



The Who  
*Endless Wire*  
Universal Republic

After the last song on The Who's new album *Endless Wire* faded from my ears, I took a deep breath and wondered what to think. The album had thrown me up and down and back and forth like an old wooden roller coaster- not as flashy and fancy as some of its younger counterparts, but still offering a reliable, refreshing ride all its own. For their first new album in twenty years, The Who are careful not to drift too far from the balanced interplay of strong rock songs and delicate ballads that has given their previous

records a unique vitality, and sometimes they succeed in delivering both. The loss of a couple important limbs (namely, drummer Keith Moon and bassist John Entwistle), however, has greatly reduced the impact the music could have had. The furious power of Moon's drumming, which always propelled the band's best rock to dizzying heights, has been replaced by the tame, hesitant backbeat of Zak Starkey who, like his father Ringo Starr, seems content to let the rest of the band lead him; and Daltrey's singing, which always gave the music its deafening punch, is noticeably weaker when put to the test (and when Townshend starts singing, things really go to hell). When The Who let loose on *Endless Wire* it seems like a pale imitation of the magic they once held in the palm of their hand- not for lack of well-written songs, but for the dying drive behind the sound, the fading flame that, in earlier days, promised both perpetual youth and mystical temptation to the dedicated listener.

While *Endless Wire* can offer none of the former, it almost makes up for it with plenty of the latter. It is when songwriter Pete Townshend shrugs off his distortion and indulges his gentle, introspective side that his songwriting really benefits from the emotional maturity of his years. Often embellished with layers of complex orchestration, Townshend's acoustic pieces, of which there are surprisingly many, evoke otherworldly emotional moods through their subtle yet powerful arrangements and surprisingly deep lyrics; whereas he usually buries his meaning under layers of Tommy-esque symbolism, here Townshend comes right out to ask, among other things, "Are we the parts, are we the whole? Are we the thoughts, are we the soul?" All in all, *Endless Wire* shows a band struggling to reclaim its past, yet still succeeding on a new level of lyrical introspection and melodic maturity.

- ben lorber

# Recent Bard Shows



- 1) The Mall in SMOG
- 2) Numbers in SMOG
- 3) The Slits in the MORR
- 4) GMAFTRP in SMOG

photos courtesy of karen soskin

4



# FILM REVIEWS

## A Student's Criticism of Darwin's Nightmare

Or: in the interior you will meet Mr. Wolfowitz  
by jon leslie

German Hubert Sauper's award-winning 2004 documentary *Darwin's Nightmare* was screened in Avery Theater on Friday October 20. The film documents with ambitious intensity the ecological, social, and political disaster of the fish trade in neo-colonial Tanzanian communities around "Lake Victoria" (a name in itself so blatantly colonialist that, in the same vein as "Freedom Fries," always demands of my liberal guilt the quarantine of quotation marks). More specifically, Nile Perch, the dominating and alien species of fish residing in the lake is the antagonized focus of the film.

disgust, wonder, and, finally, half-hearted intellectual discussion. One felt that, having taken the Bard Nicaragua Project's advice to heart, Sauper had gotten "tired" of the First World's facilitation and departed on a cinematic odyssey towards the Third, on the same journey Conrad's character Marlow embarked upon in the ambiguously racist Joseph Conrad novella *Heart of Darkness*.

Most problematically, the film strayed from pointing fingers, as might any expressly political documentary, at any tangible figurehead. Instead, the moral responsibility of each potentially indictable



Helen Mirren in *The Queen*

## God Save *The Queen*, Or Just Give it an Oscar

by tom houseman

It's November, and that means the beginning of Oscar season. Of course, with Oscar season comes all the Oscar bait from the major studios: excessively long, overly sentimental and painfully pretentious. It's the case every year and there's no escape from it, but it makes the exceptions to those types of films all the more refreshing. So when a movie like Stephen Frears' *The Queen* comes along, it truly stands out. *The Queen* is a fantastic film, perfectly mixing dry comedy with a depth and drama rarely captured on screen.

The story told in *The Queen* is a complex and fascinating one, as it shows a different point of view than the one most people know. The film depicts the time in August of 1997, when Princess Diana of Wales was killed in a car crash and grief swept over England and much of the rest of the world. Queen Elizabeth II (Helen Mirren) decided not to mourn publicly, as she felt she should remain stoic in the eyes of her countrymen. This put Tony Blair (Michael Sheen), who had been elected Prime Minister just months before after a campaign promising reform and progress, in a difficult position. Either he could convince the Queen that the country needed her to speak kindly about Diana, a woman whom Elizabeth

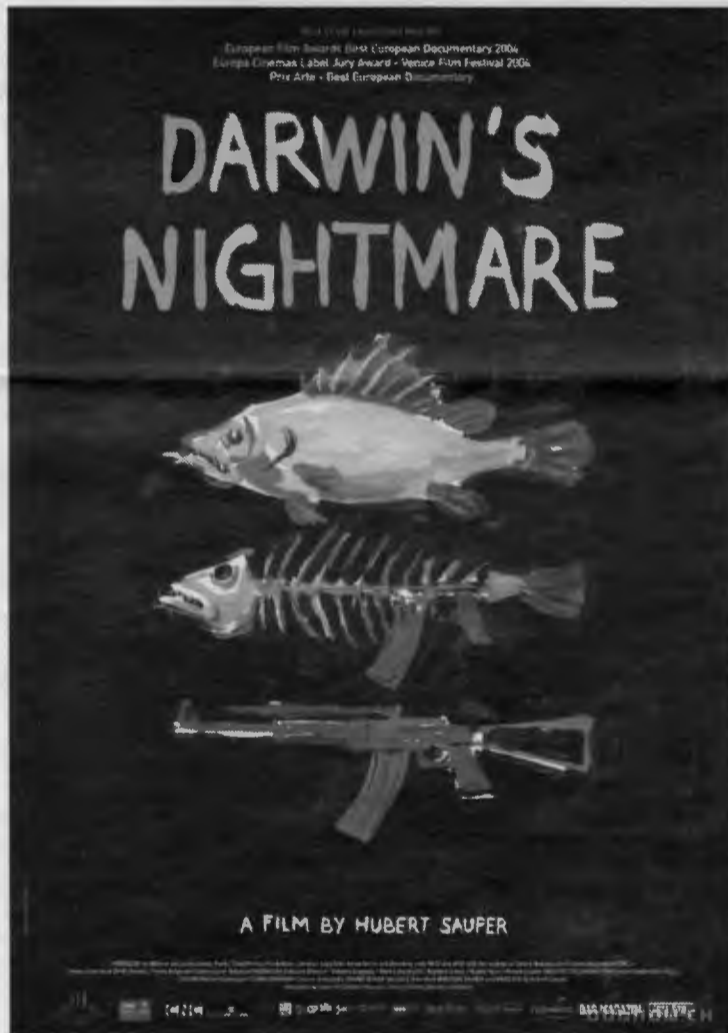
had despised, or he could turn on Elizabeth, boosting his own status in the eyes of the people and sinking hers. The relationship between Blair and Elizabeth, as well as between Elizabeth and her people, becomes more and more taut as the days pass after Diana's death, and Elizabeth realizes that for the first time in her life, she does not understand her subjects.

Frears has proven himself to be an incredibly versatile director, having made excellent comedies and dramas ranging from epic and historical (Mrs. Henderson Presents and *Dangerous Liaisons*) to small and personal (*High Fidelity* and *Dirty Pretty Things*), but *The Queen* may be his best film yet. Few films are able to take recent issues and turn them into compelling drama, as filmmakers are often too afraid of stepping on toes or offending someone. But Frears holds nothing back, nor does he ever resort to melodrama in bringing Peter Morgan's wonderful script to the screen. The result is a powerfully subtle film, and one of the best of the year.

And what could a movie about a queen be without a royal performance by its lead character? Helen Mirren gives an absolutely extraordinary performance as Elizabeth, a woman who always manages to

appear in control even when surrounded by turmoil. Mirren's poise in the role is perfect for that of a queen, and the brief moments when she lets her guard down are incredibly powerful. Equally impressive is Michael Sheen playing Blair, who is riddled with insecurity as he faces adversity in his first months as Prime Minister. The tension between Blair and Elizabeth is fascinating, and Sheen and Mirren play against each other so well that every moment they are on screen is a delight.

Perhaps the most fascinating aspect of the film is the news footage that is interspersed within the film. Instead of recreating on film the effect that Diana's death had on the people of England, Frears decided instead to use footage of the actual events, which include the vigils outside of Buckingham Palace and speeches made by friends and family of Diana. The result is incredibly moving, giving insight to the troubled state of England and providing fascinating juxtaposition to the reaction of the royal family to Diana's death. *The Queen* is a superb film, one that deals with its subject with the utmost respect, making it all the more powerful. Frears has created a film that not only perfectly captures the climate of the period, but is flat-out brilliant.



Over this framework, the film chronicles the asymmetrical, neo-mercantilist importation from Europe of either firearms for the war in the Congo or nothing, in exchange for the exportation from poverty-stricken Tanzania of thousands of tons of frozen Nile Perch protein.

Unto the attendee's eyes on that dark Friday night in Avery, images of famished street kids, the intensely personal, uncomfortable, and perhaps inappropriately sexualized interviews with prostitutes, wastelands of fish and airplane carcasses and other rotting synecdoche's of post-colonial poverty, were relentlessly reeled, until the dark specter of genuinely "Third World" misery appeared and beckoned us to

individual interviewed in the film (e.g. the business-owner most directly exploiting the situation, the European traffickers of the trade, etc.) is immediately pardoned by virtue of being sort of inevitably corrupted by the overarching system - the superhuman Colonel Kurtz's emanations of the widening gyre of darkness, or, in this case, the firmly institutionalized neo-capitalist order. And our superhuman, this symbolic "heart" of the darkness, if we've ever had one, is neo-conservative Paul Wolfowitz, chief executive of the World Bank. However, the documentary did not conclude, as did Conrad's novel or its cinematic adaptation *Apocalypse Now*, for obvious

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# FILM REVIEWS



Daniel London and Will Oldman in *Old Joy*

## Bard Prof Directs Bonnie "Prince" Billy

by justin leigh

Kelly Reichardt's new film *Old Joy* (Kino Films) is an introspective and meditative masterpiece of cinema. Reichardt is a visiting professor of film at Bard through the semester. Set in post-9/11 Portland, the film captures a timelessness of American innocence to produce a "road movie" of unmatched honesty and beauty.

The film addresses the disintegrating relationship between Mark, a soon-to-be father played by Daniel London and Kurt, a vagabond played by musician Will Oldman. The

two embark on a trip to the Cascades, to enjoy secluded hot springs. Driving through the wondrous Northwest, Mark and Kurt conjure-up past memories over a burning pipe. Reichardt and co-writer Jonathan Raymond deliver a powerfully sedative dialogue along with London and Oldman's engaging performances.

Reichardt, an auteur, allows the viewer to passively observe the film's delicate and fluid mise-en-scene. Although this aestheticism distinguishes *Old Joy* from studio-produced American films, the 76-minute film floods

the senses with overwhelming superiority. In addition to the cinematography's crisp splendor, the film is exquisitely written and thoughtfully constructed with original sounds by Yo La Tango.

By deemphasizing the plot, the film's narrative discourse focuses around the consciousness of the two protagonists; the result is a morally ambiguous artistic masterpiece that transcends the constructs of cinema. The originality of *Old Joy* epitomizes the grandeur of cinema by summoning up an almost forgotten poetic language.

## Darwin's Nightmare

- continued from previous page -

reasons, with any demand for his necessary assassination or even a direct implication. Instead, the salient effects of this non-fictional art-object can be summarized as 1) putting off my appetite for eating fish (thus ending my two-month dabbling in pescatarianism) and 2) dissuading me from ever traveling to that part of Africa. No wonder, then, the Tanzanian government is outraged; the film can easily be interpreted as a direct assault on them.

After the screening, Nick Flynn, who worked on the film as its dubious "field poet," answered questions ranging from the technical how-did-you-do-it to the more speculative what-does-it-mean. Technical questions were handled quite smoothly, though sometimes dissolving into mere anecdotal recapitulation of his travels in Tanzania. In response to a question about the fighting scenes, he claimed he didn't find them appropriate—"I hate those scenes," he said, displaying an obvious level of disconnection from the

film as a whole. He explained furthermore that he, along with other filmmakers, was apparently tripping out the whole time on Larium, a nasty anti-malaria med. They were often in obviously grave danger (at one point mistakenly pronounced dead by the BBC). This all makes sense, as the film proceeds, quite apparently, in a perilous haze, lacking even a moment's clarity to point towards any salient message. Additionally, almost all of it is filmed at night, which adds to this haze and—according to the Tanzanian government—"proves that they [the filmmakers] are liars and cheaters." When it came to the speculative, what-does-it-mean questions, the "field poet" was helplessly lost—"I think it's probably an indictment of the World Bank," he commented. But the filmmakers, as far as he knew, weren't working with any NGO so as to provide an alternative mode of development to help the region climb out of this decrepit poverty, the one and only image the film

consistently presents.

Every era has its expressions of ethical ambiguity when exploring the issue of colonization. One can judge the particular product, in this case Sauper's film, aesthetically, as an art object. In such a modality, one should consider: how moving was the film? No doubt, by this standard, the film was incredibly successful, as was Conrad's novel a prosaic masterpiece. Indeed, no sentient being left Avery Theater on that dark Friday anything less than petrified. But what should really matter is the prescriptive inquiry, "To where did the film move us?" And if we are not smashing capitalism, the heart of the darkness displayed in Sauper's film, then we are logically perpetuating what we saw in it. In this tragic scenario, we must be finding a perverse pleasure in the aesthetic of abject "Third World" poverty. Unless either these documentaries point towards a more specific, viable target, or we manage to radicalize insanely, this is exactly the tacit hatred we've chosen.

## Sans Titre Annandale

Big dogs offer bard bites, barks

by jesse malméd

No more than a few days before you read this, the Bard Film and Electronic Arts Department, with the assistance of artist, theoretician and Bard-ally Keith Sanborn, hosted internationally acclaimed experimental media-makers Yann Beauvais and Edson Barrus. The pair alternated showing various works in video stretching from the mid-nineties through the last few months. Beauvais, who divides his time between Rio de Janeiro and Paris, is one of the most important forces within France's experimental media scene. In addition to working as a critic and artist, Beauvais also founded Light Cone, which remains the world's largest distributor of

implications or forget who fills the role of target and whose power engenders complicity; the poetry of Rimbaud; and the violence in Lebanon and Israel this year. Each of these works simultaneously creates a sense of confusion and impotence and a renewed attention and attention to the matter of duration.

Barrus' short, unsteady video works serve partially as a reminder to contemporary media-makers of the initial promises of video and as a condemnation of the cinematizing of video art, the fads of 24-p and the disregard for the inherent traits of video. The first he screened, Formigas Urbanas (Urban Ants), is a



experimental film and video works. Barrus, who has also worked as both a critic and a visual artist, is quickly establishing himself as both prophetic taste-maker and industrious image-maker.

The program itself could more easily be divided between two distinct styles than between the two artists: first, the longer, more deliberate text-based works and second, the shorter (often) edit-less works, recontextualized glimpses of the video-maker's forays into and interactions with the external world.

For his part, Beauvais' bilingual text-based works resemble an informational deluge that requires the viewer/reader to choose those bits and blips that seem of the greatest import and construct stories and arguments thereof. His subjects include: a variety of unpopular viewpoints and realities on the nature of HIV/AIDS, offering both increased concreteness to those who might justify the epidemic with moralist platitudes and macroscopic metaphors for those who might ignore the global

fourteen-minute tape made from the balcony of his apartment in Rio de Janeiro of the faceless men whose livelihood is composed of the relentless hauling of recyclables and reusables through the streets. The piece works on a number of levels, not least of which is the strange tension provided by the way it is shot: all from one location, with shaky, digital zoom-y aesthetics that would create a sense of voyeurism if the depersonalization of its subjects were not so strong. The work also serves as a strange comment on the division of labor, on Brazil's wide class discrepancy, but also on the adaptability of the human animal, able to eke out a form of subsistence and symbiosis in the face of an oppressive society and the invaluable import of the "ants", willing to bear the physical burden of waste such that it can be re-valued and re-used.

Beauvais and Barrus are on a brief tour of colleges, art-spaces and cinemas, displaying their works and showing off their adorable accents.



The Crossword by abbie parris

by stephanie harris

Crossword grid with numbers 1 through 36 indicating starting positions for words.

Across

- 1. To strip a knight
4. Chew vigorously
6. Corpulent
9. Those next in line
10. Of sedate character
11. Lummoxes
15. If you literally can't stand it no more
16. Authentic
19. Secret society
20. South African currency
21. Like good but better, like best but worse
22. Awkward boors
23. Visage
25. Fastens a knot
27. Sly look
28. Jab
30. The \_\_\_\_ of the wind
31. Violently intense
33. One branch of the military - no, no, two but with screwy sing-plurage
34. Precipice
35. Adventures of \_\_\_\_ Boy and Lava Girl

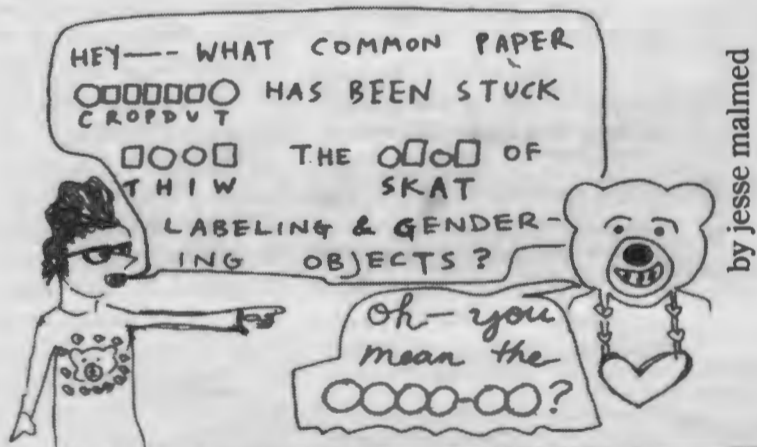
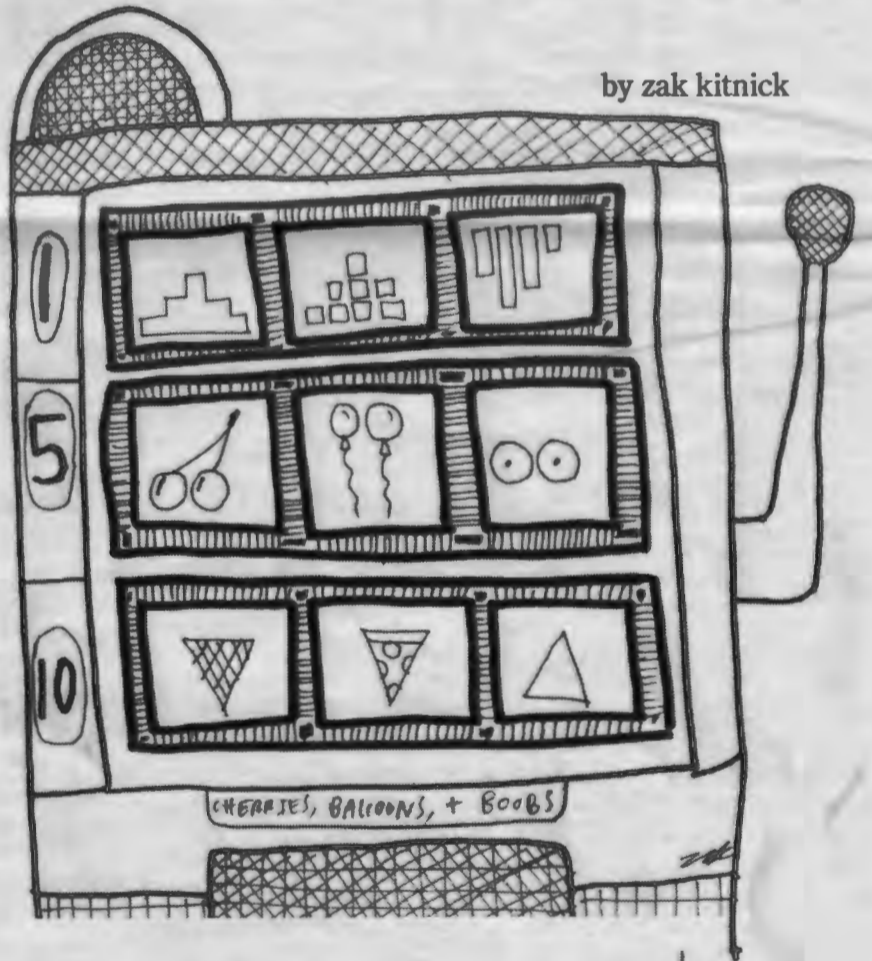
36. "I want my skinny half-caf dry cap fucking dry - this shit is too \_\_\_\_\_!"

Down

- 1. Detach
2. Rock clinging plant
3. Mend
4. Alcoholic fermented honey
5. Intense dislike
7. Flying mammals
8. Expectorate
12. Pond scum
13. Buffoonery
14. Scoff
16. Verity
17. x:y = x/y
18. Remove stitches
23. Hovers
24. Cloth
26. Yucky street phenomenon resulting from real leet sleet
28. Lockup
29. Death of a Salesman son
31. Medieval torture device
32. To tip the hat



by zak kitnick



by jesse malmed



by walker schiff