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the bard free press

annandale-on-hudson, ny

april 16, 2007

"reeling from Y2K" since 2000

volume VIII, issue 7



Leonilda Zurita drying coca near her home in the Chapare, Bolivia. To read an excerpt from a new book by Ben Dangl '03, turn to page two. photo by ben dangl

Students Present a Week of Events to Help End the Genocide in Darfur

Events include presentation by Mia Farrow, jam for Sudan, and film screenings by the darfur action campaign

The Bard College Darfur Action Campaign (DAC)/Students Taking Action Now: Darfur (STAND) Chapter presents a week of events, from Monday, April 23, to Friday, April 27, devoted to awareness, education, and action against the genocide occurring in Darfur, the western region of Sudan. Student-organized events include documentary screenings, lectures, presentations, and fundraisers. All proceeds will be donated to Darfur Peace and Development, a nonprofit organization that sponsors schools and provides two meals a day for children in Darfur.

Two films will be screened: *Darfur Diaries* (Monday) and *All About Darfur* (Thursday), with commentary by John Ryle, Legrand Ramsey Professor of Anthropology and chair of the Rift Valley Institute.

On Tuesday, Sudan researcher and Smith College professor Eric Reeves speaks on the topic "Genocide Olympics: Highlighting China's Role in Darfur." A panel discussion on Wednesday, "The Role of the United Nations in Darfur," features a presentations by United Nations officials.

The Dessert for Darfur fundraiser is on Thursday evening. Mia Farrow, actress and mother of Bard alumnus Ronan Farrow '04, speaks about the situation in the Sudan and Darfur on Friday. This is followed by the benefit concert Jam for Sudan, featuring performances by Eyeball Skeleton, The Oklahoma Project (including members of The Easy Tease), Rev. Paul Shepard, Rebeka Radna, and others TBA. During the events, information will be available

on where to learn more about Darfur and the movement to divest from Sudan, as well as resources for participation in the anti-genocide and Sudan divestment campaigns.

The Darfur Action Campaign (DAC) is an activist student club that focuses on efforts to help campaigns working toward ending the genocide in Darfur. DAC is closely affiliated with the group STAND, a student anti-genocide campaign. The aim of DAC is to create awareness on and off campus, while supporting the national campaigns with which it is affiliated and raising money for humanitarian groups.

For more information, call 617-877-7960, e-mail barddarfuraction@gmail.com, or visit <http://student.bard.edu/clubs/darfuraction>.

May 1st Red Hook Vote on Farm Preservation

Bard student turnout expected to be influential by brenden beck

Voters registered in Red Hook will vote May 1 on whether or not to approve the "Community Preservation Act." The referendum will decide whether high-end real estate sales should be taxed, and the revenues used to preserve farms and other open space in the town.

Pat Kelly, a Bard Freshman and Red Hook High School graduate, has been working on the campaign to pass the referendum. "We want to allow the community as a whole to determine how it wants to control growth," he says. "We think we have popular support."

The Red Hook Community Preservation Alliance fears unchecked housing and land development will increase traffic congestion and taxes while diminishing air quality and open space. The group is made up of local farmers, environmentalists, business

become insurmountable."

Not everyone wants to buy farmland with money from real estate purchasers. The Red Hook Economic Development Committee does not have a formal position on the Community Preservation Act, but hosted several real estate agents at their most recent meeting who worry the act won't garner the expected revenues because of a "soft" real estate market.

So far opposition has been muted, however. Aware of campaigns launched in other towns against similar plans, the Community Preservation Alliance is fearful of Realtor Association opposition as May 1 approaches.

"Turnout by Bard students will be significant in determining the direction," says Kelly. The 453 Bard students registered to vote in Red Hook are a sizable percentage of its 10,408



Red Hook's McKeon Farms. Preserving land like this is the aim of a May 1st referendum.

owners, and other residents. According to their website, this group believes that "To curb the problems and preserve our way of life, our farmlands, and our natural heritage, we must begin to act now, before the problems

population. That's why Kelly and others tabled in Kline the week before spring break to register students in the town. Their efforts registered 73 new people.

This referendum is

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Chem to End Long-Running Romance With Rose

Chemistry lab annex to be added to the Reem and Kayden Science Center by andy kopas

As any observant student at Bard will have noticed this semester, work is proceeding on the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, which is appropriate as it is slated for completion by the autumn of 2007. For those who are hoping that this will mean a reprieve from the oppressive construction, however, all hope is lost for at least another year. An expansion of the Chemistry Department is planned out and slated to start construction some

time in the near future. This expansion will occupy the vacant and now cleared space between what has been constructed so far and Sands House.

Why expand a building that is already behind schedule and over budget? Where one might expect to find another trail of heavy-handed, ill-planned administrative actions, the answer is, shockingly, competent. As part of the entire science reorganization, Hegemon and Rose will be undergoing renovations, and

initially the chemistry lab space was simply going to be renovated and continued to be used for decades to come. But it turned out that for roughly the same price as it would cost to renovate the now-geriatric lab space, a shiny new expansion could be added to the science building of the future. This not only grants the Chemistry and Biology Departments a close proximity, which is desirable given their shared interests, but frees up more space in Hegemon and Rose for the remaining Physics and

Mathematics Departments to move into.

So far there has been little noise generated about this expansion, which is appropriate as it is not only widely unknown, but a great decision. What complaints have been heard generally concern the residents of Sands House, who fear that though this plan includes no immediate changes to Sands, it may ultimately spell the end for a fairly historic building, at least in Bard terms. Initial thoughts have been that Sands

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More Than a Leaf: Coca and Conflict in Bolivia

Excerpt from *The Price of Fire, a book on the US-funded drug war in Bolivia*, by Ben Dangl '03

I met up with coca farmer Leonilda Zurita and her colleague Apolonia Sánchez in the Chapare town of Eterazama in February, 2006. Both of them wore the wide, pleated skirts and white, mesh, wide brimmed hats common to indigenous women in the Chapare. Zurita is a motherly but fierce social movement leader, and answered my questions with enthusiasm. Her charisma and strength of spirit helped make her one of the most distinguished organizers in the country, as well as an alternate senator in the national congress. Sánchez is a member of the union led by Zurita and, in addition to producing coca, sells clothes for a living. They brought me to the town coca market, which is organized and monitored by the local union.

The market in Eterazama, situated on a large concrete expanse, underneath a corrugated metal roof, has been operating for the past 25 years. Inside, the air was thick with the rich, pungent odor of the coca leaf. Green piles of coca up to four feet high were spread across the floor. Farmers' children played in it, rolling around and throwing leaves at each other while families unloaded tightly stuffed sacks of coca off of cars and bicycles to empty out onto the market floor.

Like elsewhere in the Chapare, Eterazama is surrounded by small coca farms. The tropical climate allows farmers to produce coca year round, harvesting their crop every three to four months. Most of the region's coca is produced by small farmers who travel for miles by bike, car, and on foot to sell their leaves at union controlled legal markets in towns like this. Coca purchased at town markets is usually resold in larger city markets. The union controls sales as tightly as possible, and those caught selling coca outside the legal, union controlled market are not allowed back.

For many farmers in the Chapare, the alternative to growing coca is unemployment and hunger. "We need to take care of our coca as if it were a child so that the whole family can survive," Zurita said. "The coca gives us food. It takes care of our education and healthcare because here education and healthcare are not free. When we sell coca, we are able to buy school supplies for our children so they can study."

After my trip to the Eterazama coca market, I took a bus to visit Zurita's home in the Chapare. The vehicle was teeming with sacks of rice, cooking oil, and children in white school uniforms. I squashed myself into the pile of people and bags as we barreled down the dirt road past a military encampment where hundreds of security forces were stationed in tents for eradication efforts. We passed countless coca fields and homes with the green leaf drying in front yards.

Her house was one of the last before the road turned into jungle foot paths. Like other homes in the area, it didn't have electricity or running water. The two story structure was about ten by twenty feet wide and had no walls or floor. A loft constructed of logs lashed together and secured with wooden pegs was topped by a roof

made of intertwined leaves. Though Zurita's family lives in conditions like thousands of other poor coca farmers, she still remains connected to the outside world. When we arrived, her cell phone was charging in her husband's car and rang constantly. As she spread out rice to dry in the sun, and her husband chopped wood, she answered interview questions on the phone. Afterward, I asked her who the call was from. "Someone from BBC, London," she replied nonchalantly.

The next day we bushwhacked through a thick forest behind the house to the family coca field. The main pathway was flooded, so we hacked through swampy areas, pushing through vines and clouds of insects. After a couple of miles, the shaded forest opened up to a wide, sunlit coca field. After packing golf ball sized wads of coca in their cheeks, Zurita and her husband began to spray pesticides on the coca from plastic packs on their backs. Chewing coca, they explained, was something they did everyday to give them strength while they worked.

When Zurita had finished spraying a section of the crop, she sat down in the shade. Between gulps of water, she told me of the mobilizations she participated in as a union leader. She saw her life shaped by her struggle against militarization and coca eradication. In a women's march from Cochabamba to La Paz from December, 1995 to January, 1996, she told me, coca farmers demanded an end to the violence in the Chapare. They also demanded a meeting with President Sánchez de Lozada's wife, who refused. "They didn't understand our situation and so we began a hunger strike, which lasted twelve days," she said.

Through coca unions, numerous blockades and protests have been organized to defend the farmers' right to grow coca. A highway that goes through the Chapare links the economically booming city of Santa Cruz to Cochabamba and La Paz. Blocking this important route puts pressure on the government to meet cocalero demands. Blockades constructed out of dirt, rocks, logs, and tires are sometimes sustained for weeks, or are spontaneous and mobile, harder for security forces to break up. Blockade committees are developed by coca unions with a structure and leadership in place that allows blockaders to coordinate their work and activities.

Yet coca unions have done much more than protest. Zurita said that a goal of her work is "to bring the women ahead, by organizing, empowering and orienting them and setting up seminars. [Many] women in the Chapare don't know how to read or write. So the best school for the women is the union. There we have empowered people. We learn about which laws are in favor of us and which are not. This has all shown us that the union organization is important to defend mother earth, defend the coca, and defend our natural resources."

"The Price of Fire: Resource Wars and Social Movements in Bolivia" by Benjamin Dangl, AK Press, \$15.95 (AKPress.org)



Hey Earth, You're a Star

Students black out campus to take in the cosmos by nicole halpern

On April 22, the world will celebrate its 37th Earth Day, the largest secular holiday in the world. Its goal is to reverse global environmental degradation. In 1970, Senator Gaylord Nelson created Earth Day after a trip to Santa Barbara in the wake of an oil spill off the Pacific Coast in 1969. Outraged over the effects of the spill, Nelson passed a bill designating April 22 Earth Day. Now, in 2007, we have had 37 more years of environmental abuse to transform than Nelson had in his day. This year, Earth Day's goals, provided by Earth Day Network (www.earthday.org), are to promote and fight for a healthy, sustainable environment, battle global warming, demand a greenhouse gas emission cut of 85% by 2050, and diversify the environmental movement to incorporate issues affecting our health, communities, and environment, such as air and water pollution, deteriorating schools, public transportation, increasing rates of asthma and cancer, and lack of funding for parks and recreation.

In 1970, Senator Nelson claimed that Earth Day "worked" because of the passionate response at the grassroots level. This year, Bard will take on its own grassroots activism right here on campus. Starting with an Earth Day

Party on Saturday, April 21 at 10:00 PM, Bard students will gather on the rugby field to lay down and stargaze. Security will turn off the lights surrounding the area, and blankets, a fire pit, marshmallows, refreshments and organic treats will be provided. In addition, students are encouraged to play, sing, or create music—as long as no electricity is used! That means acoustic guitars, drum circles, throat singing, etc.

The following day, April 22, will be comprised of various Earth Day, earth-friendly activities. There will be local milk tastings given by Hudson Valley Fresh at noon in Kline. The GreenUp Litter Patrol will meet at 1:00 PM to pick up trash around campus. A DIY table will be set up in the campus center in the afternoon, allowing participants to create shirts, jewelry, hemp, journals, etc from the Free-Use store. Also in the campus center, there will be a photo campaign in conjunction with Greenpeace's Green My Apple campaign, which is designed to urge Apple to abandon the dangerous chemicals, such as toxic flame retardants and polyvinylchloride, found in their products. Pictures of people holding word bubbles saying "Apple Go Green!" will be sent to Steve Jobs, the CEO of Apple, urging the company to stop their e-waste. In addition, the Environmental Collective plans to do a nature walk around campus, starting at 1:00 PM behind the gym and the Bike Co-op will introduce their new community bike program.

So join Bard Campus in celebrating another year of Earth Day! It's grassroots activism that will make a difference in a country dominated by indifferent legislators. In the wake of the 1970 Earth Day, Congress passed many important laws, such as the Clean Air Act and laws to protect drinking water, wild lands and the ocean. Since then, we've had 37 more years of environmental maltreatment, and therefore need the most people possible to urge Congress and the non-believers of the world that the environment is not going to fix itself, that we must make changes in the human world to prevent total global destruction.

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In Need of Passion, Not Dogma

One student's call for a more balanced Israel-Palestine debate

by david moser

Visiting Bard in the early spring of 2003, I remember seeing a sheet hung from two Stone Row windows, donning the painted words "Free Palestine." When I arrived for L&T the following August, fliers for a presentation by "Jews Against the Occupation" were already lining the Campus Center. My four years at Bard have been steadily marked by campus lectures and film screenings by Israelis, Palestinians, and Americans seeking to inform Bard students about the conditions of Palestinian life, the influence of Zionism on American policy, and their hopes and fears for the future. Nearly all of these presenters have been on the far left of the political spectrum – stressing Israeli human rights abuses and calling on mainstream Zionists to question their support of Israeli policies. It is important that these discussions are present on campus, and I have often, although not always, found myself in agreement with the opinions of the presenters brought to Bard.

However, many Bard students were horrified last semester by Bard professor Joel Kovel and Palestinian author Mazin Qumsiyeh's presentation titled, "Confronting Zionism." Kovel, himself Jewish, opened the event by claiming that Zionist intimidation is very strong, not only on Washington politics, but also on this campus. In case there were any doubters in the audience, Kovel noted that a packed crowd at the Sosnoff Theater adhered to Leon Botstein's request that they stand as he conducted the Jerusalem Symphony Orchestra in the Israeli national anthem last fall. For Kovel, rather than the common respect paid to any national anthem, this was evidence of aggressive Zionists bullying the audience into tacit support for Israeli policies. "Confronting Zionism" was an educational presentation geared to undergraduates. So just in case any of the students in attendance were not well versed on the Palestinian-Israeli conflict or Zionism in general, the presenters simplified it for them by stating that Zionists were the only Jews Hitler liked. As the presentation continued, Kovel placed full responsibility for the Iraq war on Zionist influence, and explicitly stated his desire to see Israel abolished as a Jewish state. Mr. Kovel and Qumsiyeh (who never once disagreed

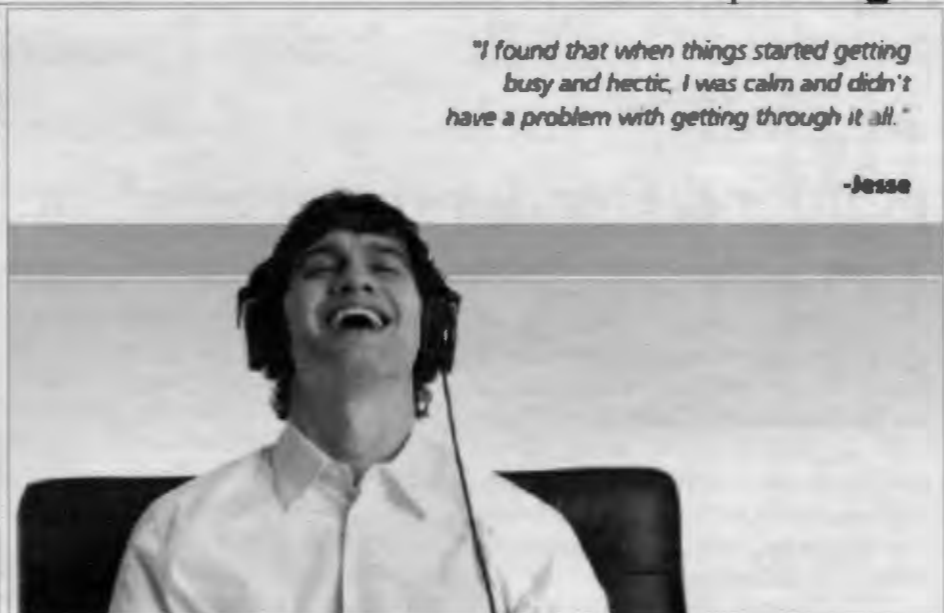
with one another) have every right to their opinions and a stage to voice them from. To their credit, they were respectful in their responses to the few students who took issue with their presentation. But let there be no ambiguity: the views presented were beyond the far left; they approached absolute hysteria, and in my opinion were not useful in the development of students interested in enabling themselves to think coherently about Palestinian-Israeli affairs and advocate intelligently.

Students appalled by Kovel and Qumsiyeh, or even students who simply call themselves Zionists, should not be branded as racists, fascists, or necessarily naïve. Both those who accept the positions of Kovel and Qumsiyeh and those who vehemently oppose them should examine and reexamine the realities of Palestinian and Israeli life and the histories of the region and the two peoples. Bard debate needs passion but not dogma. We need thinkers, not revolutionaries. Those who defend their negative perceptions of the Jewish state with slogans like "Hitler liked Zionists" advance the debate no more than those who seek to invalidate Palestinian nationalism by claiming "there are no Palestinians, only Arabs."

This past fall I spoke up for the Jewish Student Organization at budget forum. The JSO had requested less than a hundred dollars out of the nearly \$18,000 emergency fund, and the freshman president of the organization was at somewhat of a loss of words when asked to explain what the money would be used for. I stepped in and explained that the JSO uses its budget primarily to fund holiday celebrations and Shabbat dinners, both of which are open to anyone. The only voiced skepticism came from the crowd in the form of a point of inquiry. I was asked by a former student if the JSO is a Zionist organization. I responded that, first of all, Zionism should have nothing to do with the matter, because the JSO was asking for money for food at holiday observances. I added that he had asked a very complicated question and challenged him to even define Zionism, to which he did not respond.

Much of the Palestine-Israel

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The Emperor's New Drugs

Too "tongue and cheek" for New York Magazine

by gogo lidz

The latest drug craze on college campuses doesn't involve a drug at all, but a series of computer files laced with audio signals. You can score this licit substance on the web at I-Doser.com. As if virtual sex isn't enough, you can now sample virtual drugs.

The site deals 56 different "I-Doses" – downloadable sound bytes that are supposed to induce states of euphoria, sedation and hallucination. Among the "recreational simulations" are everything from Ecstasy to nitrous oxide. Seven bucks will buy you the "wasted pack," which consists of three I-Doses each of opium, cocaine and marijuana. Each online dose plays once and then self-destructs, much like an off-line druggie.

Serious cyber-sybarites may want to cough up \$49.95 for the Magic Key Utility, which entitles them to unlimited quantities of I-Opium, I-Trip, I-Downer, I-Anesthesia and an I-sound intended to keep hair from turning gray. For \$3, the budget-minded can experience three 35-minute hits of Black Sunshine, an "anti-stimulant" that allegedly "takes your brain and twists it so that everything shines with a beautiful glow."

I-Dosing is a byproduct of recent advances in the field of brainwave synchronization. At least it is according to the Timothy Leary of I-Buzz, a 31-year-old onetime NYU engineering major who identifies himself only as "Chris." As mysterious as a tab of Black Sunshine, Chris refuses to be interviewed in person or over the phone. To reach him, you must e-mail his MySpace account, and then endure endless I-Propositions. After a

half-hour of IM come-ons, I wanted to send Chris an I-dose of getting kicked in the nuts.

An unrepentant I-Pothead, Chris concedes he has never experienced anything "as extensive as some users have claimed." Indeed, a Bard student I interviewed says she scratched a hole in her leg after over-I-Dosing on Crystal Meth. One of her classmates swears that an earful of Sleeping Angel (the I-Dose equivalent of Valium) made him crawl on his belly like an I-Guana.

Interest piqued, your intrepid I-Reporter purchased a nickel bag of I-Doses, donned headphones and waited with high hopes. The first track was "French Roast," which sounded like a coffee grinder and gave me a mild headache. Next up was "Heroin." I felt relaxed after one cyber-hit – possibly because my French Roast migraine has worn off. I then plugged into I-Peyote, the most popular I-Brand. When nothing happened, I felt like an I-Dope.

According to Chris, my I-Experience was not surprising. He says I-Dosers tend to fall into three categories: Susceptible to Binaural Beats, Originally Unsusceptible to Binaural Beats and Immune to Binaural Beats. His I-Grouping makes physics professor Matthew Deady laugh. He suspects I-Dosing is a form of I-Duping. "Anytime you invest enough focus and concentration, you can put yourself in a different state," says Deady, whose specialty is musical acoustics. "Binaural beats could put you in a trance state and possibly a drug-like state, but so could staring at a candle flame for too long."

Animal Experimentation: Anti-Animal, Anti-Human, Anti-Science

One monkey reminds us of the many animal abuses in the name of science

by lauren perlstein

April 20, 2007 marks the 22nd anniversary of the liberation of Britches, a five-week old macaque monkey who was the subject of sensory deprivation experiments at UC Riverside. Britches was taken from his mother at birth, after which his eyes were sewn shut as part of a three-year long sight deprivation experiment. When he was rescued by the Animal Liberation Front (ALF), his liberators found him clinging to his surrogate cloth "mother," a sonar device emitting high pitched screeches attached to his head. Soon after, he was taken to a veterinarian who removed the sutures, allowing Britches to see for the first time since his birth. People for the Ethical Treatment of Animals' (PETA) publicization of the liberation video brought to light the question of the utility and ethics of vivisection and animal experimentation.

It is estimated that between 50 and 100 million animals are used for research purposes every year. In the United States alone between 17 and 70 million animals are killed in laboratories every year. It is almost impossible to ascertain the entire breadth

of experimentation due to the fact that rats and mice, who make up 85% of test subjects, do not legally have to be accounted for. In terms of mammals, the United States kills approximately 261,000 rabbits, 55,000 non-human primates, 24,000 felines, and 65,000 dogs each year in the name of scientific experimentation.

Although some believe that animals are used only in certain types of research, the experiments in reality run the gamut: they are infected with HIV, cancer, and Parkinson's to study the course of the diseases; they are taken away from their mothers for maternal deprivation experiments; they are forced to inhale deadly toxins such as cigarette smoke to test the effects of smoking on the (human) body; they are given addictive drugs and infectious diseases; they are blinded with household cleaning products for toxicology testing; they are forcefed products such as Splenda and Crest toothpaste, after which they are cut open and their organs investigated.

Two major reasons why animal testing is a fallacious project rest in the scientific and ethical realms. For one thing, animal testing relies on sloppy

science. Given the amount of varying data among our own species (one's sex, age, or even state of mind can produce different reactions to the same drug), it is ludicrous to think that the physiology of a non-human animal can produce results that can be successfully extrapolated to humans.

The fact that animal experiments cannot meaningfully be extrapolated to humans means two things: for one, the dangerous side effects of drugs may not be predicted by animal models. Thalidomide, for example, was a drug given to pregnant women that, although proven "safe" in animal tests, was responsible for the birth defects of over 10,000 human infants. During testing, pregnant mice, rats, and guinea pigs were not affected negatively by the drug; it was not until the New Zealand white rabbit was tested that the results were similar to those found in humans. Unfortunately, Thalidomide is not an isolated case – comparable situations have resulted in the trials of drugs such as Oraflex, Flenac, Butazolidin, Cylert, Rezulin, Propulsid, Inocor, and Baycol.

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Student Gov't Resolution Passed Regarding Inclusion of Transgender & Gender-queer Students

by the trans action initiative

The Trans Action Initiative, in recognition of the existence of transgender identities and the ways in which these identities intersect with the Bard community, believes that Bard must continue to take an active role in addressing the concerns which result. Because of this, we ask that the Student Association of Bard College move to support the following:

-The inclusion of gender identity in both Bard College's statement of Commitment to Diversity (Bard College Handbook, 6) as well as the college discrimination policy (Bard College Handbook, 156).

-The continued education of the Bard community, both through the efforts of the Office of Multicultural Affairs and the Trans Action Initiative, as well as through the continued academic pursuit of the Gender and Sexuality Studies program. We feel that it is important that Bard engage in the various discourses involving the transgender community and seeks to broaden the perspectives of all students, faculty, staff and administration.

-The revision of Residence Life policies regarding the barring of First-Year students from living with someone of a different sex or gender as well as the requirement that members of the Upper College ask their guardians for permission for the same. We feel that it is imperative that the college provide

housing in which transgender students can feel comfortable and safe. On the basis of providing safe housing, we see creating gender-free dormitories as a viable solution. We encourage Residence Life to work closely with the student body in this endeavor.

-The establishment of gender-neutral bathrooms and single occupant, handicap accessible bathrooms throughout campus. We recognize the various reasons that gendered bathrooms are both appropriate and necessary for some members of the community and we support the college in making thoughtful decisions regarding the placement of both gendered and gender neutral bathrooms.

-The creation of a gender neutral space in the Stevenson Gymnasium for the purpose of changing and showering. The current structure of locker rooms and bathroom facilities are potentially dangerous and threatening to transgender individuals. We support the administrators of Stevenson Gymnasium in developing both short- and long-term solutions to this concern and encourage them to work closely with the student body in doing so.

We ask that the student government give consideration to our concerns, and join us in promoting the creation of a safe and comfortable environment for transgender members of the community.

Setting Some Things Straight About TLS

by paul marienthal, director of the tls program

There seems to be many opinions about the TLS program around campus these days. Critiques revolve around leadership, community, privilege and opportunities for involvement. Let me address these as clearly as I can:

Critique: Leadership development is not community development. There is too much emphasis in TLS on supporting individuals and not enough effort put into community development.

Response: On rare occasions collectives operate well without a primary leader, but I think if you look closely, even in those instances where leadership is seemingly dispersed, some one has their foot on the gas. TLS projects are all community development projects. Taking responsibility for generating and sustaining right action is part of community building. We try to make it clear that responsibility is not synonymous with power, and do our best to discourage pompous, self-righteous posturing as a substitute for the building of respectful partnerships. Ultimately the intention of TLS is the development of effective, responsive, informed human beings who gracefully align with other people.

I think if you look at a list of TLS projects, it's clear that community building is the intent of the work. In keeping with the purpose of this college, all personal development happens in a social context. Personal striving is understood to be in the service of inclusive webs and networks. Sharing decisions thoughtfully and fully, including everyone's voice, respecting all the stakeholders—these are the directions we're trying to take. If something else is happening, then we have work to do. We welcome your insights about what changes have to happen. If there is something in the structure of the program that bothers you, come speak to us in the office about it. If you are troubled by something in a TLS project, please speak with the student organizer directly. Every member of the TLS program knows it is their job to articulate their work and its purposes. We welcome these conversations, especially if they are challenging and timely.

Critique: TLS is insensitive to and even exacerbates issues of privilege.

Response: It has always been the intention for students in the TLS program to examine and evaluate their own beliefs and practices concerning class, race, sexual orientation, etc. In order to operate with integrity, we must consider the myriad forms of oppression that boil around and through us. Certainly there is the danger of TLS students using their privilege and power in ways that have negative effects on others. This has certainly happened, in ways we can identify and in other ways that are less visible.

Racism / sexism / ethnocentricity and abuses of wealth have plagued human beings as long as there has been social order of any kind. Virulent contemporary forms of oppression are going to tear the human world apart if they are not addressed. I do not, however, believe that condemning each other—especially through rumor and innuendo—is the solution.

Last January I heard the philosopher Cornel West speak in New Orleans (80 Bard students were there). I was extraordinarily moved by his

message and his generous presence. He exhorted us all to speak truthfully with courage and at the same time reflect self-worth back to others, even those whose ideas we oppose. That is the crux of my hope; we will speak to each other with candor, and we will also do so with civility and grace.

Do we in the TLS program have the intelligence, humor, imagination, courage, tolerance, love, respect and will to act strongly in the world with awareness and sensitivity? Sometimes we do, but we could be doing a better job of examining ourselves, our projects, our beliefs, and especially our actions. And, it's essential that we do so. It is also important that we don't become paralyzed with guilt or self doubt. I do not think reckoning and change occur in a haze of individual or collective self-hating. I invoke Cornel West's vehemence and compassion as we seek honesty with ourselves and each other.

Recently a group of TLS students came to me and said in essence, "There isn't enough attention being paid to the problems of privilege. The danger of committing oppressive acts based on unexamined beliefs and practices regarding race, class, gender, sexual orientation, and ethnicity differences is too great." It was spoken honestly and respectfully. In response, TLS students are meeting in small work groups with the express purpose of considering their own understandings and conduct as they move out into the world. These are not "oppression therapy" groups. These are real discussions informed by readings and powerful experiences. We are talking about honest self-evaluation, a process that takes courage and time. We are giving it the time. Students have to find the courage within themselves.

We are also in the process of compiling a reserve section in the library that speaks theoretically and practically to these issues. If you have a particular book, article, film, journal, novel, or poem that you think should be included in this section, will you please contact me with the title.

Critique: TLS is an exclusive club.

Response: Every student on campus is eligible to apply to TLS – from the moment of arrival to the day of graduation. TLS students are foreign students, HEOP students, athletes, Music majors, Human Rights majors, rich and poor. The common membership trait is a compelling interest to make a difference and the willingness to work hard at it.

We also sponsor many actions organized by students who are not in TLS, for example by providing vans for anti-war marches, partially funding film showings, co-sponsoring LASO speakers, and so on. We don't necessarily make a big deal out of it, but we partially fund students who are not in the program to go on activist training retreats, etc. We attempt to be general participants in student action on campus. Please come see me if you have a similar and legitimate need for resources.

Critique: Some of the most effective students on campus aren't TLS students.

Response: TLS is a resource. It does not claim to fill every activist need. Everyone, however, is eligible to join, and every compelling interest is considered. Please note that we tend

- continued on page eleven -





Going Dutch

Ian Buruma and Erik van Lieshout to discuss their work, their homeland, and our times

by jesse malméd

This Tuesday, April 17, at 5 o'clock, a public discussion between Bard professor and author Ian Buruma and artist Erik van Lieshout will take place in the theater at Avery. The program, which is free and open to the public, is being presented as a part of CCS student Ruba Katrib's master's thesis exhibition *Temporarily Disconnected*, which ran from March 11th through the 25th.

Van Lieshout, whose work has been shown throughout Europe (including as an exemplar of Dutch art for the 2003 Venice Biennale), works in a variety of media, having begun as a painter and a draughtsman, though the pieces for which he is best known are video and media-based installations. For the event herein previewed, van Lieshout will be screening *Awakening* (2005), which, according to the press release from which much of this is cribbed, "aggressively and humorously tackles recent Dutch politics, culture, and stereotypes." The video concerns itself primarily with the Dutch cultural landscape's rightward turn in the wake of the assassinations of gay, anti-immigration politician Pim Fortuyn and filmmaker Theo van Gogh. In an effort to personalize and glean some sense of understanding for both his camera and himself, Van Lieshout, rekindled a long-lost friendship with a gay right-winger and ingratiated himself into the attendant clique. Simultaneously, he ventured into and similarly assimilated himself into Holland's crack scene. The result, apparently, is a gripping essayistic study of some of the oppositional elements of Dutch society around which the dominant contemporary cultural narratives are based. In an article by the Los Angeles Times coincident to the video's screening at UCLA's Hammer Museum, van Lieshout remarks, "I look at the big through the small, the political through the personal. This is really important to me as an artist."

Ian Buruma, Bard's Henry R. Luce Professor of Democracy, Human Rights, and Journalism, is a wildly prolific writer and thinker whose work has appeared in *The New Yorker*, *The New York Review of Books* and other big-time publications. His most recent book and the impetus behind this curatorial decision is *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance*, which has received wide acclaim. The subject of the book seemed a natural for Buruma, whose scholarly career has largely centered around notions of Occidentalism and Orientalism and an emergent global consciousness as characterized, if nothing else, by his own Dutch birth, Japanese and European erudition, international professional career and current US residence.

The conversation will consider and engage contemporary Dutch culture, from vantages sociological, theoretical, aesthetic and historical. Central to many debates about the Dutch (and the "Western") identity is the question of immigration and diversity. To many Americans, the Netherlands is perhaps best known for its social leniency and seemingly progressive attitudes, particularly towards drugs and prostitution. Recently, though, the ugly head of nationalism (which seems to be the preferred European form of racism, both institutionally and interpersonally), has increasingly reared itself in response to a social climate fraught with contradictions and barely-sublimated essentializing politics. One imagines notions of identity and the intersections of the public and the personal to be closely considered within this conversation.

A Talk With Peter Orner, 2007 Bard Fiction Prize Winner

by joy baglio

Peter Orner, winner of the 2007 Bard Fiction Prize for his first novel, *The Second Coming of Mavala Shikongo*, went to Namibia to teach English. At that time, he was working as a waiter, had always wanted to go to southern Africa and Namibia had just become independent in 1989, declaring English its official language and was in need of English teachers. When he left in the early nineties, he couldn't get Namibia out of his head. He started writing from memory, drawing on his own experience, and then decided to return to Namibia to do research for the project. Orner had to search for people who fought in the war, such as Mavala, a war veteran and one of the main characters. In one instance he drove fourteen hours to talk to one woman.

Orner wanted to write a novel about ordinary people in Namibia, not about the exploited tribes that Americans think of when they think of Africans. He despises the way the media exploits Africa; according to the media, Namibia is a land of sand dunes and wild animals, both beautiful and awe-inspiring, but ultimately these are not the only worthwhile aspects of the country. For the most part, Namibia is an unnoticed place aside from its aesthetic grandeur, which so often graces travel brochures. If you've seen pictures of the people of Namibia, you've probably seen photographs of the Himba tribe, the exploited ethnic group that embodies the way we like to see the people of Namibia, with their predominately unclothed bodies and elaborate neck ornaments. "I wanted to write about the people of a place that was ignored," Orner says.

Peter Orner, a graduate of the Iowa Writer's Workshop, also has a law degree and was at one time intending to be a public defender. He sees law as intricately and inevitably connected with writing. "Law is about stories," he says. "Law is about people arguing, people having problems. It actually helps a fiction writer." He has taught Mastersclasses on Law and Literature and recommends Melville's *Billy Budd* as a book every lawyer, as well as every



Orner

person, should read: "It's a collision between morality and law: A law on paper can't cover all the moral bases," Orner said. "You have to look at the human story behind it. They found it in Melville's drawer after he died." He is fascinated by the difference between personal morality and state sanctioned morality and continues to use his experience with law in his own writing and reading.

In terms of how he writes, Orner is in no hurry, adding that it took more than ten years for him to finish his prize-winning novel. "There's a lot of rushed writing out there," he said, "and it's not for me." He says that writing is about patience, about taking it slow, by letting things evolve rather than forcing them. When asked about his experience at Iowa, Orner responds by saying that there's no place you can go to be taught how to tell a story. "Stories come from life, from experience, from listening to people, watching people," he said. "I fundamentally believe that you can't teach imagination." He admits that sometimes it's helpful to be surrounded by other artists, readers, and mentors, "but the danger is that people end up writing the same way. You have to hold onto your individual way of telling; if not, you lose what you started writing for."

Peter Orner is originally from San Francisco where he teaches MFA writing classes, but as writer in residence he currently makes his home at Bard. "It's a small microcosm with millions of things going on," he says of the school. During his semester here, he has been teaching informal classes that touch on the craft of writing in general and particular as well as meeting informally with students. He also enjoys wandering around campus, spending time in the library, and of course writing.



Orner's new book, *The Second Coming of Mavala Shikongo*

BARD COLLEGE DARFUR ACTION CAMPAIGN SCHEDULE OF EVENTS APRIL 23-27, 2007

Monday, April 23

7:00 p.m. Film Screening: *Darfur Diaries*
Location: Weis Cinema, Bertelsmann Campus Center

Tuesday, April 24

7:00 p.m. Lecture: "Genocide Olympics: Highlighting China's Role in Darfur," Eric Reeves, Presented by the Rift Valley Institute
Location: Room 102, F. W. Olin Humanities Building

Wednesday, April 25

4:00 p.m. Panel Discussion: "The Role of the United Nations in Darfur," Speakers TBA
Location: Multipurpose room, Bertelsmann Campus Center

Thursday, April 26

4:30-6:30 p.m. Film Screening and Discussion: *All About Darfur*, Commentary and discussion by John Ryle,
Location: Weis Cinema, Bertelsmann Campus Center

6:30-9:00 p.m. Fundraiser: Dessert for Darfur
Location: Lobby, Bertelsmann Campus Center

Friday, April 27

5:30 p.m. Presentation by Mia Farrow
Location: Weis Cinema, Bertelsmann Campus Center

8:00 p.m. - 1:00 a.m. Jam for Sudan Concert
Featuring: Eyeball Skeleton, The Oklahoma Project (including members of The Easy Tease), Rev. Paul Shepard, Rebekah Radna, and others to be announced
Location: Multipurpose room, Bertelsmann Campus Center

WXBC Interviews The Thermals

by erica cohen-taub and hannah sheehan

WXBC's Erica Cohen-Taub and her plus one, Hannah Sheehan, caught up with Hutch Harris and Kathy Foster of the Portland based "post-pop-punk" band, the Thermals, after their show at TT The Bear's in Boston earlier this month.

WXBC: On your second album, it seems like you were striving toward a new sound that didn't come together until your last record. Did something click?

Hutch: The second album was your typical follow-up album. It sounded a lot like the first record, just slightly better produced. Then for the third one we just went for something completely different altogether. We tried to make a record that was more produced, that sounded more hi-fi than the last ones.

WXBC: The new songs are longer. Was the shift in structure planned?

Hutch: Yeah, yeah, totally. I just felt like [on the second album] we did something very similar to first, so for the third one, we just tried to widen the sound a lot.

WXBC: On "The Body," escape is a running theme in your lyrics, but the vocals and music have an empowering feel. Is there any intent to inspire political action?

Hutch: No, no. It's anti-action. It's an anti-revolution record. It's a very selfish record. And the thing is, it's a fantasy about a world so bad that revolution is...if there ever was one it's over and it didn't succeed, or else there's no chance for one. So it's really pessimistic in that sense. But it's really about your own personal survival.

WXBC: Did you experiment with anything new in the studio?

Hutch: The main thing that was off the cuff in the studio was a lot of the overdubs—the guitar stuff—and that was where Brendan would really get into it. But really, the two of us just wrote and rehearsed for like four or five months and really got those songs down. We did demos on the 4-track, so by time we went in the studio we really had worked out so much of it.

WXBC: How did you meet?

Kathy: We met when we were like 18 or 19 in the Bay Area, where we grew up in California. We were both playing in bands and our first bands played a show together.

Hutch: Kathy had a band called Pistil, like the flower, and I had a band called Bunch of Losers, and we played at the Cupertino Library in San Jose.

Kathy: In Cupertino?

Hutch: Yeah, in Cupertino. [Laughs]

Kathy: And Hutch's band played on their knees, like with their shoes, you know...

Hutch: There's a trick where you get on your knees and then you pull your pants up and then you put your shoes on the floor and then you kneel on your shoes so you look like a midget with long arms.



WXBC: Was that difficult?

Hutch: No, just good entertainment.

WXBC: What about the drummer?

Hutch: The drummer was a midget already. [Laughs somewhat maniacally] Not really. Metal midget.

WXBC: So what's kept your artistic partnership alive for so long?

Kathy: We just get along amazingly well, like similar sense of humor and really similar musical styles, tastes, and ideas for sound and recording.

Hutch: It's just like in life, in business, and music, if you find someone you get along with, who you like love and agree with and who you can relate to in a lot of different ways, you hang on to that person, or you try to. And we have all of that. It's impenetrable. And that's what everyone kind of hopes for. Like, you know, your goal is to have a band where everyone's like that, but I figure if you can at least get two people that feel that way and work that way and can make a record with no one else, that's a dream.

WXBC: You just turned down a lot of money from Hummer. Any chance of putting one of your songs in a fuel-efficient car commercial?

Hutch: The more we talk about this story, the less the chances are. This band is building a reputation for not doing commercials, so I don't want to let down anyone. We just got such a positive reaction for not doing the Hummer commercial, so I just wouldn't want anyone to lose faith in us.

Kathy: Personally, I just don't want to. I don't want our songs selling a product and I don't want someone to think of a product when they hear a song.

Hutch: Yeah, that's the main point. It's not what the product is.

Kathy: I would just feel so gross.

Hutch: It's on your poster when you come to town,

like, "The band from the iPod commercial," like the Caesars or whoever, and that's fine for them. You make some money. But we don't want to have any kind of affiliation like that.

WXBC: So you wouldn't go on the *O.C.*?

Hutch: That's different to me. Like a television or film thing is different. We think of it very separately.

Kathy: We just don't want to be selling any products.

Hutch: There's just so many gray areas in licensing songs. The Gap called us and they were like they wanna play the CD in the store, so we thought that was okay. And how I thought of it was like if the Gap wants to go buy our CD for \$12 and play it in their stores, there's no stopping them. But we'll still get the royalties, 'cause BMI checks on those stores and they collect for you. Stores could play it anyway, but an ad on TV is different. We think of it differently.

WXBC: Salvador Dali kicked his brother in the head because he liked the noise it made. What's your favorite sound?

Hutch: You know what my favorite sound is, the dryer. It reminds me of, not the place where we live now, but the place where I lived by myself when we recorded our first record. I had a washer and a dryer and they were right in my bedroom. It was one of those houses where the kitchen and the bedroom—it was all just kind of one room. And it reminds me of being a little kid and my parents doing the wash. It just has a really soothing white noise sound that reminds me of childhood. It's a nice sound to fall asleep to, 'cause there's like a rhythm to it. So that's my favorite sound: a dryer going.

Kathy: Now I'm thinking of white noise and I love white noise. I love sleeping to a fan and I love ocean waves....

Hutch: And children laughing. The sound of a child's laughter.

Kathy: No, I hate children. And then I like the opposite, like really loud, heavy music.

Enon Bumps On and On

The Free Press sits down with the trio

by billy rennekamp



Strange weather hit SMOG last Saturday when Enon's throbbing bass inspired a Native American rain-mosh. The tumultuous dancing stirred an epic dustbowl. If you like sucking smoke then you must have loved breathing dirt while Bard's pent-up pupils released their nerd fury in a clusterfuck of elbows and elation. After a sweaty encore, I asked John Schmursal (guitar/vocals), Toko Yasuda (bass/vocals) and Matt Schultz (drums) a few questions:

Free Press: Are you familiar with the video game Pokémon?

John Schmursal: uhh, no sorry.

Matt Schultz: I know the television show.

JS: Recently we bought an Atari 800, but, uh, that's about it.

(Note: "We" refers to John and Toko, how fucking adorable?)

FP: You made a recent move to Philly, people say it's the sixth borough, or the new Brooklyn...

JS: Two out of three. Matt's still in New York.

Toko Yasuda: People say that.

JS: Philly is the old D.C.

FP: ...and you're down with Philly?

JS: Sure I'm down with Philly!

(People in the background erupt with Philly pride)

FP: Your last release, *Lost Marbles and Exploded Evidence*, was a collection of b-sides and rarities. Would you call it a sort of greatest hits?

JS: It was just like a—it was really not even a greatest hits, it was just like stuff that hadn't appeared on other things and stuff that had appeared, sort of, in small quantities like 7" and stuff like that. We probably had, like, three times as much material as we put on the record. We just kinda' condensed it into something we thought would be fun to listen to. It gave us an opportunity to put out a DVD with all our videos and stuff. You know, we'd been together at that point for about 5 years or so. It was just sort of a way of packaging it all together. Sort of the new thing we're doing is a little different.

FP: Yeah? So you're still making new stuff, a new record?

JS: Yeah, we're just actually finishing it right now.

FP: I heard that you played in the Old Gym a few years back. How does it compare to SMOG?

MS: I like this a little better. It's a little dirtier in here, but other than that it's super fun.

JS: I agree. I like the proximity.

TY: The old gym was too big.

FP: You were going to be an opening band for Of Montreal's current tour, what happened to that?

(Awkward Silence)

JS: Hmmm...

TY: umm, let's see... What's the official answer? I would say it's no one's business, but really I mean we're uh—I don't know. Taking time to make a new record.

JS: It's too bad it didn't happen

FP: The cover of *Lost Marbles and Exploded Evidence* featured caged animals. Do you think that pokéballs are humane storage devices for pokémans?

TY: Aww, you really like pokémans.

MS: Pokéballs? Sure, cause it doesn't seem to really exist. (Gasp from all)

JS: Aww, I really don't like animals being in cages too much. It's a matter of...

MS: Maybe tarantulas!

Artist Sarah Anne Johnson Visits Bard

Johnson gives chilled-out art presentation to photo students

by daniel terna

It was extremely refreshing to see and hear young artist Sarah Anne Johnson speak about her work in Preston Hall on Tuesday, April 10; her views were especially welcome in contrast to the more conventional attitudes and sober articulations the Bard Photography Department instills in its students.

Johnson's artwork focuses on both the solo and cooperative aspects of cultivating the environment in places such as Manitoba and the Galapagos Islands. After graduating from (drum roll) Yale's MFA program in photography in 2004, Johnson held her debut solo-exhibition *Tree Planting* in 2005, which featured sixty-four casually arranged prints detailing Johnson's experiences planting trees over many summers in areas of Manitoba that are reached most easily by helicopter. At ten cents a tree, Johnson explained that one can make \$250-\$500 a day, not a bad-sounding deal, but I recommend viewing her photographs of the individuals and landscapes, alongside the photographs of her



Not Exactly "Glory" but Ferrell's Latest Will Do

by tom houseman

Is anyone else wondering when comedies will run out of professions to lampoon? Ben Stiller took on modeling in *Zoolander*, and Will Ferrell followed up his role in that by portraying a news reporter in the wonderful *Anchorman* and a Nascar driver in the atrocious *Talladega Nights*. In his latest film, Ferrell is attacking another strange sport: figure skating. This time he teams up with John Heder, of *Napoleon Dynamite* fame, for a ridiculous examination of a ridiculous sport, and while the results do not quite reach the success of *Anchorman*, the laughs it evokes are frequent and hearty, and the film is entertaining, mostly thanks to Ferrell's classic absurd behavior.

There are no rivals in the world of figure skating like obsessive overachiever Jimmy McElroy (Heder) and bad-boy rebel Chaz Michael Michaels (Ferrell). Their hatred of each other reaches a boiling point when they tie for the gold medal at the 2002 Olympics and have to share the podium. This leads to a fist fight that gets them both ejected from men's figure skating forever. But when McElroy's former coach (Craig T. Neilson) finds a loop hole, McElroy and Michaels team up to compete in the pairs event. There they compete with two highly competitive, weirdly incestuous siblings (real life married couple Amy Poehler and Will Arnett) and learn to work as a team.

The reason *Talladega Nights* was at all funny was because of its accurate if exaggerated parody of the Nascar world; essentially, it was funny because it was true. By comparison, the reason *Blades of Glory* is funny is because it is absurdly unrealistic. The routines performed throughout the film are so ridiculous they would make anyone with any knowledge of the sport cringe, especially when Arnett and Poehler perform a routine as JFK and Marilyn Monroe.

But it is Ferrell who provides the energy that *Blades of Glory* needs to succeed. His drunken

jerk Michaels is as ludicrous a character as Ferrell ever played, but has enough of an actual personality to make him work, unlike his character in *Talladega Nights*. Sure he's aggressive and obscene, but he's also lovable, which is crucial to Ferrell's characters. And the preposterous dialogue that he throws out is almost always actually funny, a wonderful relief. On the other hand, Heder barely registers a laugh throughout the whole film. His character is not very interesting, nor does it ever seem that Heder tries. He seems content to lob them up for Ferrell to knock down, and as a result he spends the entire film in Ferrell's large shadow.

The biggest surprise of the film might be Poehler and Arnett, as villains Stranz and Fairchild von Waldenberg. Of course, anyone familiar with their work will find no surprises, as Arnett was excellent on *Arrested Development* and Poehler had a great career on *Saturday Night Live*. In *Blades of Glory* they are the source of a lot of laughter, especially when they guilt their sister into seducing Jimmy. Arnett chasing Ferrell clumsily with both of them in ice skates is one of the highlights of the movie.

Then there are the usual cameos that pepper Ferrell films with various degrees of success. The most notable one here is Nick Swarson as Jimmy's obsessive stalker. Essentially playing a funnier version of his character in *Art School Confidential*, Swarson has enormous talent, and will hopefully evolve from playing character defined by how gay and creepy they are.

Blades of Glory may not be a masterpiece (not that it would ever try to be), but it is thoroughly enjoyable and keeps the laughs coming and never loses steam. Someday we may ask for more from Will Ferrell (although he delivered more once in *Stranger than Fiction*) but until then audiences must be content with jokes about vaguely homophobic behavior, ridiculous dialogue that only makes sense when said by a man like Ferrell, and plenty of mindless entertainment.



sculpted dolls and dioramas (which portray disturbing instances such as having a breakdown or becoming lost in the forest), before you accept the job.

Johnson's slide presentation of her work was reminiscent of a family vacation's slide show without the boredom typically characteristic of such an occasion. Lighthearted and candid ("there's the back of my ex-boyfriend's head,"; "sometimes you have to smoke pot to get through the day"), Johnson's down-to-earth demeanor, coupled with her recognition as an artist, was a healthy dose of reality for those of us who have been stressing over the importance of moderating into photography.

"I'm not good at editing," Johnson said, pausing at an image of a boy diving into a lake. "I love 'calendar' type of photos. And when you have a show with sixty-four images, you figure you can sneak some in . . . there's no rules. If I like it, I'll slip it in."

There are many sides to Johnson's work, but it does seem restricted to living in and interacting with our natural environment. Johnson's second solo show, *The Galapagos Project*, which was exhibited earlier this year, contained sixty-something photographs in addition to sculptures (a group of figures and a diorama) and drawings. Johnson's artistic self-improvement and growth is evident in her work's humor, craftiness, charm, and peculiarities (not to mention passé socio-political commentaries such as the commercialization of Che Guevara T-shirts).

Her travels to the Galapagos, funded mostly from a prize travel grant from Yale, embody Johnson's sentiments regarding the "search for a possible utopia." She began her project with the idea of "volunteer vacations" in which tourists spend a lot of money to go somewhere exotic and volunteer to help out in such things as plant-control. "I'm very much for breaking a sweat for a good cause," Johnson explained.

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Science Center Expansion cont'd

- continued from front page -

will either be simply knocked down, or perhaps eventually converted into professorial office space, pending the termination of Sottery, the squat, barn-esque building between Ludlow and B&G. Needless to say this all but dashes the hopes of the proud few pushing for Sands to become the second on-campus co-op living space, a movement that has been active but unsuccessful these past few years.

For those who may have missed the memo, the Reem and Kayden center is the flagship project of the Bard Science Initiative, the campus wide enterprise aimed at

bridging the now-infamous gap between C.P. Snow's "two cultures" of science and humanities. This project not only involves simply making more science classes available to the Bard community, but redefining what it means to study liberal arts and sciences concurrently. Traditionally, the two were often considered mutually exclusive, and intersections were few and far between. But in a contemporary society where the current cultural discourse so often waxes scientific, having a working knowledge of the basic concepts and lexicon has become vital for all informed citizenry.

The Last Dispatch from Texas

Returning to Bard after a sojourn in Texas, nicer, tanner
by leah finnegan

At first, I wasn't sure if my immigration to Texas was a permanent move or not. Throughout this year, even in the moments when I thought the Texas elements (heat,

summer session IN France, Texas insists I do not know enough French. Because I'm an American studies major. Whatever.) I knew that I'd have to load up the Conestoga once again



oppression, barbecue) might kill me before I could get used to them, a little cowboy sat on my shoulder and whispered "stay, stay in Texas forever" into my ear.

Now that my skin has tanned and my blood has thinned, I like it here. It's always warm. I have one professor for half of my classes and he's nice. Paper assignments are never longer than eight pages and often involve role-playing.

Alas, nothing gold can stay! When my wee adviser told me I would need to take five semesters of French in one year to graduate on time, (even though I did French Intensive at Bard, which included the four-week

and journey back east.

I was a little sad for Texas. I wasn't sure how they'd take the news—the loss of a student to another school can come as quite a blow. Early one morning I picked up the phone and spoke with Connie in the Registrar's office. "I'm not coming back next year," I said. "My heart is in the East."

Connie turned out to be a computer recording and told me that my transcript was available by phone or mail for \$10. So I will leave Texas as I came, though with a less sickly pallor and the understanding that nothing is better on a hot day than a big pile of smoked meat.

Red Hook Land Use, cont'd

- continued from front page -

a response to the town's changing demographics. Between 2000 and 2003, the number of residents increased by six percent. Red Hook's population boom echoes a similar trend across the Mid-Hudson Valley. City-dwellers move north to a more pristine (and since 9/11 a more "safe") countryside.

The Town of Red Hook, which includes Annandale, Tivoli, Barrytown, and lands north of central Red Hook, is known for its open farmland. Farms such as Hearty Roots, McKeon Farms, Greig Farms, and Montgomery Apple Orchard grow everything from beans and vegetables to grapes and peaches.

If passed, the Community Protection Act would tax all buyers of real estate valued above the median Red Hook property value. Two percent of the difference between the purchase and the median value would

go to the Community Preservation Fund.

The act was approved by the New York State legislature; a statewide bill that would approve the adoption of a Community Protection Fund in towns across the state has been pending for some time. Red Hook applied for special permission to go ahead with their version, and will join one of only a handful of towns in the state with such a fund if the Act passes.

Residents not already registered will not be able to register in time, but for those already signed up, vans will run every half hour on Tuesday May 1, from Kline to the polling station at St. John's Episcopal Church in Barrytown.

See <http://www.preserveredhook.org/> for more from the Red Hook Community Preservation Alliance.

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UBS

senior art show opening

The first showing of senior projects in Studio Art opened this past Saturday, April 14, at Bard's UBS gallery space in Red Hook.

Clockwise from top left: "THE LOFTY ART OF QUILTING" by Elissa Goldstone, "Nine Cats" by Eva Lewitt, "Carpollalia" by Zak Kitnick, "Eleanor" by Abigail Lloyd, "Original Kin" by Lola Sinreich, and "aether- (on the subject of moving bodies)" by Jenesy Claire. Not pictured: "by any means possible" by Natasha Brooks-Sperduti and "...under an abyss of air which hung from the roof" by Jesse Dickenson-Sachs



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- _ Noah Weston
- _ Brendan Beck
- _ The Naked News

Best Make-Out Spot on Campus

- _ WXBC studio

- _ The Free Press office
- _ at a Kline party
- _ Tivoli

Best Fake-Out Spot on Campus

- _ "paved" Kline parking lot
- _ SMOG "expansion"
- _ DC ++
- _ the "condemned" Old Gym

Best Aborted Jumbles

- _ RoBotstein
- _ "this pike is a bong blog"
- _ Hastert-bation
- _ flutter by

Biggest Waste of Money

- _ leaving the lights on in Kline and Olin all night
- _ colored ink
- _ the drinks at the Madalin
- _ paying for food at Down the Road

Best

- _ otters holding hands
- _ March 19 events
- _ nudity
- _ April 20 events

Worst

- _ only one double-sided printer on campus
- _ brat-
- _ Comic Sans
- _ value judgments

MUSIC REVIEWS



Big Business
Here Comes the Waterworks
Hydra Head

Featuring ex-members of the Murder City Devils and Tight Bros from Way Back When (who I've never heard, but clearly must have been awesome), Big Business are stoner metal's answer to the relatively crowded pool of drum and bass rock bands out there. While Om (the other stoner metal drum and bass band) may have a more impressive metal pedigree, Big Business has the honor of recently having been drafted as the new rhythm section for ancient metal champions The Melvins on their last album, *A Senile Animal*, which, incidentally, totally destroyed. Rather than overcompensating for the lack of guitars with fancy fretwork, Big Business rely on mountains of fuzzed out stoner riffage to fill the void. In their case the drum and bass schtick is not so much a schtick as it

is the logical progression of stoner metal's predilection for stripping rock down to its barest essentials. The slightest hints of a punk influence keeps the music from becoming as repetitive or sluggish as that of some of the more stoned stoner metal bands; in fact, they seem to take most of their cues from the Melvins themselves, emphasizing pop and rock structures and melodies over brutality and excess, while adding a bit of the Murder City Devils' melodramatic flair.

— Patrick R.



Ted Leo and the Pharmacists
Living with the Living
Touch and Go

If my parents died in a fiery car crash and I got to pick any musician to be my adopted father, I would definitely pick Ted Leo. My parents would be dead, but it would totally be worth it. The man is everything that is awesome about rock and roll (the real kind, not the kind

that involves breaking lots of beer bottles to prove how much of a shit you don't give). That being said, his latest album is decidedly ok; though it is hard for me to admit, I would even go so far as to say it contains a handful of songs that are actually bad and maybe even downright annoying. The album falls shortest in its attempts to branch out to other genres; it's hard to decide which is more irritating, the reggae miscarriage of "The Unwanted Things" or the pseudo-Irish folk tune "Bottle of Buckie" (which totally rips off that Goo Goo Dolls song). With that out of the way, *Living with the Living* is very a decent album, and though he has gotten consistently poppier over the years, when Ted Leo sticks to his 70's rock and roll influences he is still entirely capable of rocking it. On the whole though, the album fails to live up to its predecessors; with only a handful of really enjoyable songs, the majority of the album is only a lukewarm exercise in pop-rock, interrupted only by a couple stand out tracks ("The Lost Brigade," namely) and a few regrettable (though sincere), genre-hopping boners (note to editors: Boner is totally a real word). If Ted Leo really WAS my adopted father, we would have the kind of relationship

where I could tell him my honest opinion of *Living with the Living* without it being a big deal. He would definitely appreciate my constructive criticism and it would probably just bring us closer together.

— Patrick Reilly



LCD Soundsystem
Sound of Silver
Capitol Records

If my parents died in a fiery car crash and I got to pick any musician to be my adopted mother, and I could pick a man instead of a woman, I might very well pick James Murphy, the dance-rock phenom responsible for LCD Soundsystem and half of DFA records. *Sound of Silver* continues along in the same vein as the last LCD album *45:33*, with an emphasis on live drums and guitars over electronic beats; its more traditional album format (*45:33* was a single-track workout mix) makes it a much more palatable listen

though. Murphy's dedication to tone (he's a producer, after all) is tangible throughout the album, which is devoid of any musical complexity; as a result many of the tracks on the album stand on the strength of a single groove, most of which are so remarkably simple that it's hard to believe anyone could possibly do so much with so little. The album is nearly untouchable (the first four tracks are pretty much perfect), and is really only held back by Murphy's apparent penchant for groove-less rock ballads (of which there are two, neither of which he quite pulls off). Much (but not all) of the stuffy-nosed sing-talking which Murphy used to pass off as vocals has thankfully been replaced by real vocal parts, though he still emotes with the same sarcastic sneer, and while the lyrics are hardly worth a second thought, they were never really the point anyway. The point is that LCD Soundsystem makes the best straight-forward (some might say "dumb...in a good way"), vaguely sarcastic dance-rock there is. If James Murphy were really my adopted mother he probably wouldn't even care if I thought his album was really good, because he already knows he's awesome (seriously, check out his interview in the Village Voice, he knows it for sure).

— Patrick William Reilly

Recent Shows at Bard



CLOCKWISE FROM
BOTTOM LEFT:

HI RED CENTER AT SMOG,
ROWAN AND HASTINGS
AT SMOG, GOWNS AT
SMOG, NAT BALDWIN AT
SMOG, SAM ROSEN AND
DANCY CROWD AT SMOG



Britches, cont'd.

- continued from page three -

The inefficacy of animals as predictive models is corroborated by the fact that one in seven people in hospitals are there because of a negative reaction to a prescription drug. According to the Physicians Committee for Responsible Medicine, adverse drug reactions are responsible for 2.2 million hospitalizations and 106,000 deaths each year. Furthermore, as many as 50% of drugs approved by the Food and Drug Administration are either withdrawn or relabeled due to side effects in humans that were not present in animal tests.

While there are also a whole slew of ethical concerns and issues surrounding animal testing, one of the most important is the fact that testing practices are highly unregulated (and, therefore, open to much abuse by

researchers). There are no laws in the United States prohibiting any animal experiment from taking place, and the Animal Welfare Act, a law that only applies to 15% of animals used in labs, governs cage cleanliness and size, not the actual treatment of the animals. Additionally, undercover investigations have proven time and again that as much as these meager standards are ignored (one lab, Huntingdon Life Sciences, has been charged for violating research protocol and animal cruelty laws over 600 times), those who violate the law are met with great reprieve by the government. In various undercover investigations over the years, researchers at Huntingdon have been videotaped falsifying scientific data, punching beagle puppies in the face, dissecting a fully conscious monkey, and engaging in alcohol and drug use while

on the job. Though one could argue that these cases are simply aberrations and not systematic throughout behavior among researchers, investigations into many different labs by both animal rights activists and the United States government have shown otherwise.

Sloppy science and unethical conduct is *not* an exception to the rule when it comes to animal experimentation - it is the norm. With so many more reliable and accurate testing methods (such as epidemiological and clinical studies, in vitro research, computer technologies, and safety tests using human cells), it is a travesty that millions of animals are losing their lives in the name of fraudulent, unethical science.

For more in-depth information about animal testing, go to www.pcrm.org, insidehls.com, kinshipcircle.org, and navs.org.



Britches' eyes were sewn shut until a veterinarian removed the sutures.

TLS, cont'd.

- continued from page four -

not to meddle, and we do our best to support quietly rather than direct projects. I think some very capable students on the campus would be more effective if they availed themselves of this resource. We also don't need to saddle up to every good idea on campus. We certainly don't have a monopoly on good inspiring work. We support and encourage everyone.

Critique: Community service should be voluntary, but TLS students are paid.

Response: Is it nobler to sit at the desk in the library than to design and run an ESL program for recent immigrants? Organizing TLS projects take a lot of time. Students need to eat. They cannot do the heavy lifting of organizing a TLS project and work in an office at the same time. Certainly some TLS students take on bigger responsibilities than others. That's okay, we do our best to ask each TLS student to extend themselves to their maximum.

Critique: There are not enough opportunities for volunteering. Isn't this the job of the TLS program?

Response: TLS has not in the past maintained an exhaustive list of local agencies and organizations that need help. We assume, and I think correctly, that the biggest differences are made by people who have real ownership of their work. (I have letters from former TLS students who corroborate this.) We have chosen to support student-generated, student-run projects. Sending students out to do hourly volunteer work is an entirely valid but different focus and approach.

Vassar, for example, maintains an office with several fulltime employees who work out volunteer scheduling with local agencies and schools. Vassar students do a couple of hours a week in the battered women's shelter or local school, write a paper, and get a unit of credit for it. Hundreds of service hours are performed this way, and it's of great value to the City of Poughkeepsie. This structure, however, doesn't promote organizational skills. It doesn't force students to face cold calling institutions and funders. It doesn't support students to do the plain hard work of taking an idea and making it happen. And it doesn't allow a project to develop over several years. Ultimately it doesn't produce a Bard Prison Initiative, or a New Orleans Relief Project, or a student-run ESL program.

We do recognize that there are a growing number of Bard students who

want to volunteer locally for an hour or two each week. We are now in the process of producing a comprehensive booklet for students who want to pursue volunteer opportunities in local communities. If you know of organizations or sites for volunteering, please share them with us for inclusion in this booklet. We will make it widely available, in dorms, in the Campus Center, in Kline and so on.

Critique: Why are there mostly weird projects that involve "helping poor people" in faraway places?

Response: I assume faraway places means out of the country. This past Intersession a student group traveled to Nicaragua to build three small houses. All the money they raised on campus and through grant writing went toward building supplies. Each student raised his or her own plane fare. That is this year's "weird project in a faraway place". In contrast, here is a partial list of TLS projects that happen here in Dutchess County:

-20-25 Bard students go the Astor Home in Rhinebeck each week (a residential school for behaviorally challenged kids who have been removed from abusive households). They teach writing, reading, art, music and so on.

-A vital ESL class is run in Red Hook involving 10-15 Bard students each week.

-There are tutoring programs in Rhinebeck, Germantown, and Hudson that involve dozens of Bard students.

-An excellent writing program at the Parker Center in Upper Red Hook for young men who have violated probation has been running for seven years.

-Poetry workshops at a prison in Beacon.

-Free string instrument lessons in Kingston on Saturday mornings for economically challenged youth.

-A mentoring program in Rhinebeck for young children whose parents don't speak English.

-An outdoor educational program for Red Hook and Hudson children (20-25 kids twice a month).

-A young women's group in Hudson.

The TLS program isn't perfect, and it never will be. It is always changing, hopefully responding to need and insight. If it is to move in a good direction, your input is vital. Please bring your suggestions, critiques and questions to us, or speak directly to the TLS students themselves. If you want to be involved, or are concerned about the program, please come to the office. We're on the second floor of the Campus Center, and our door is always open.

Israel-Palestine Debate, cont'd.

- continued from page three -

debate on this campus is excellent. The dogma of Kovel and Qumsiyeh, and the simple minded jab at budget forum are not representative of the level of thought and intellectual curiosity of most in the Bard community. They represent a mob-like mentality that must be avoided. I do not write this as a right winger, or even a centrist. I am

solidly a leftist, furious and depressed by the status quo in the region. But I want my fellow leftists to be aware of the complexity of the debate at hand, and open to the potential validity of those with differing perspectives. Perhaps for the next Bard-hosted discussion on Palestine and Israel, we could take a truly radical approach and invite speakers who disagree.

The 3rd Annual 24 Hour Theatre Festival

From the top:
Ronald Peli-
can emcees, No
Time Like the
Present, Los
Dias del Antes,
and The Front



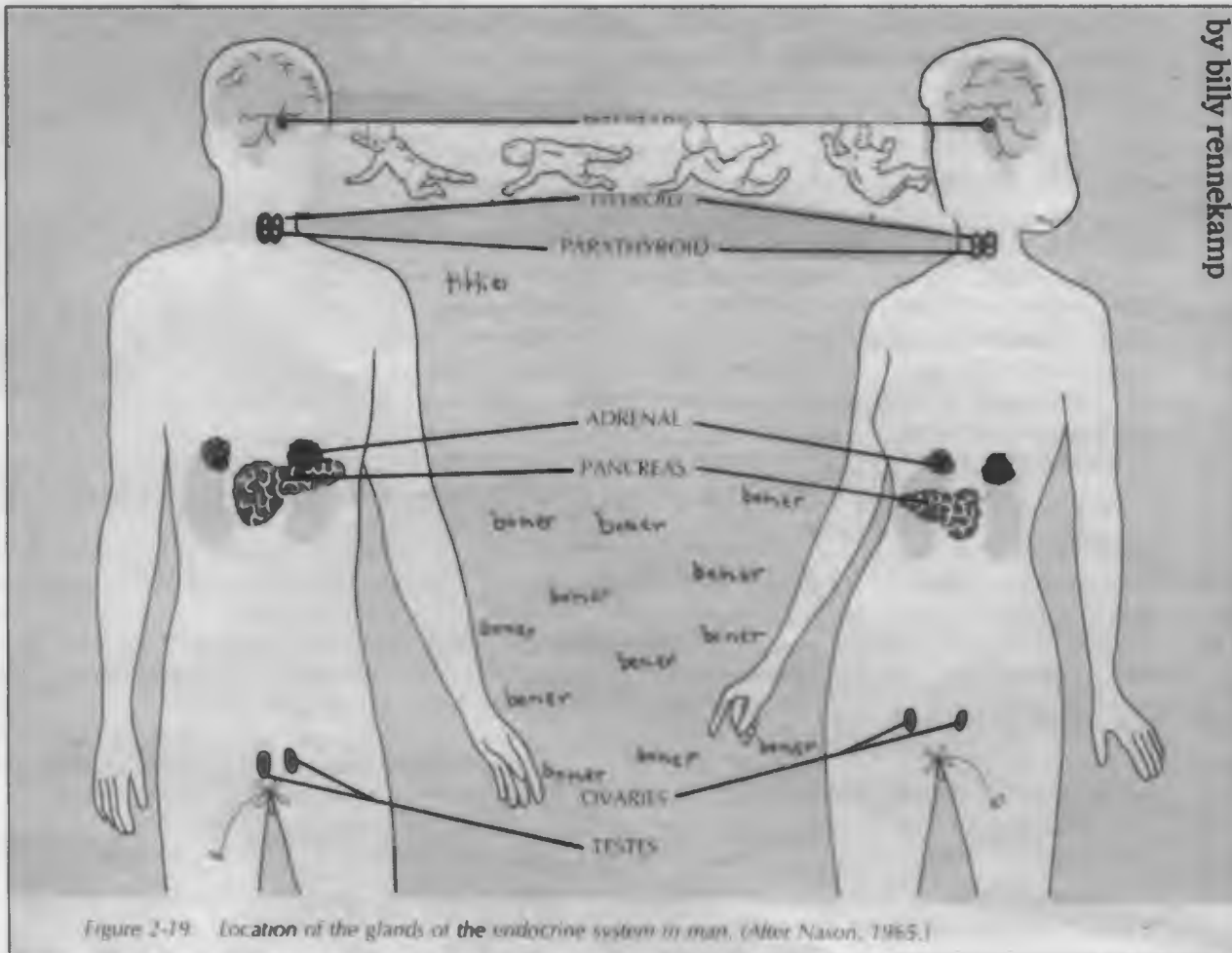
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 KILL 'EM, TRUFFAUT
 LIONIZED 'EM, BUT
 ME, I JUST THINK
 THEY'RE ADORABLE



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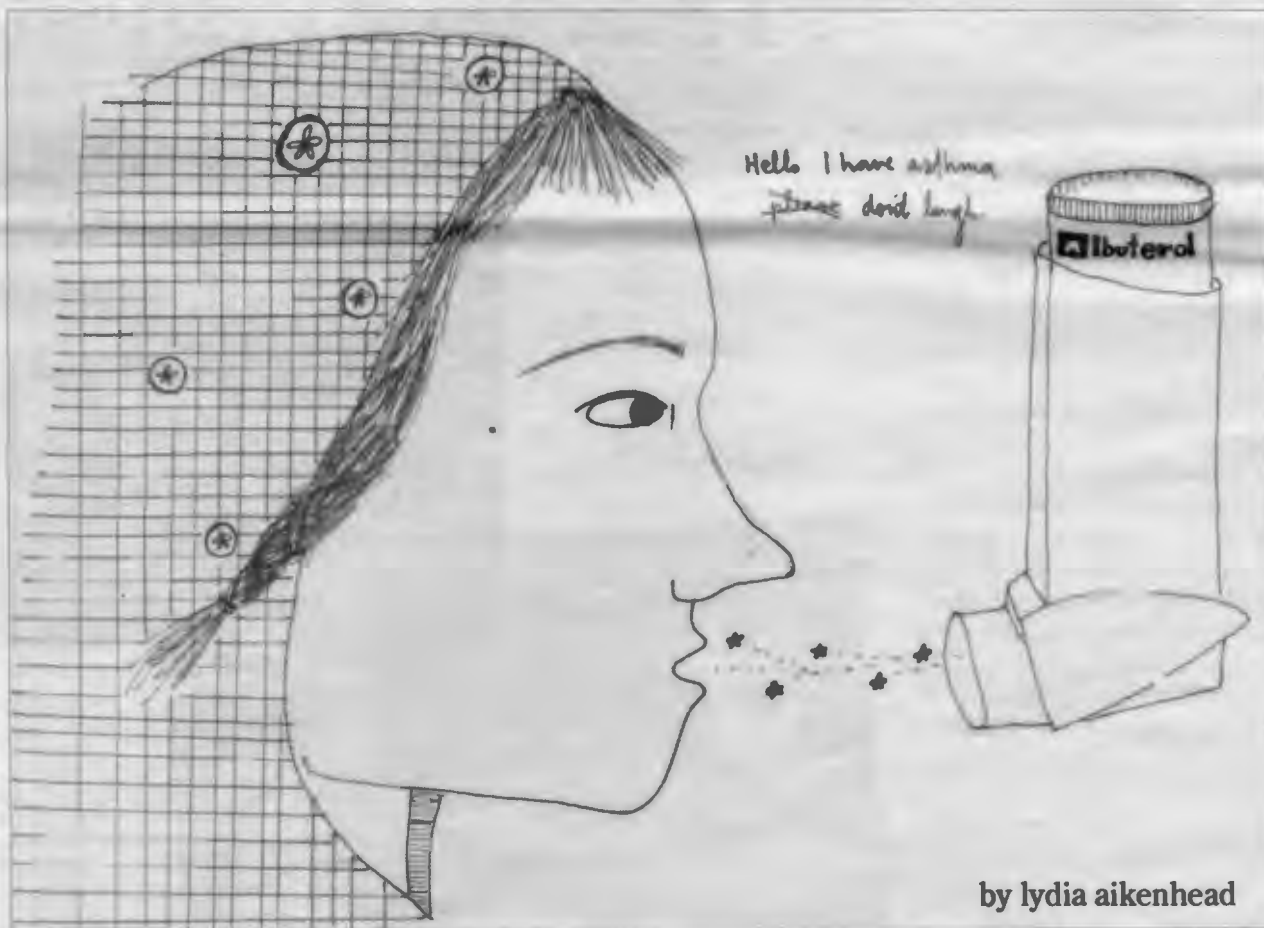
8549176320

JESSE MALMED's latest puzzle is those ten numbers above, or more precisely, the order in which they are presented. So, kiddos, what is the organizing principle utilized above? Those who think they have the skills to pay whatever bills puzzles may incur ought write "Jesse Malméd" via campus mail with their submissions of "possible answers."



by billy rennekamp

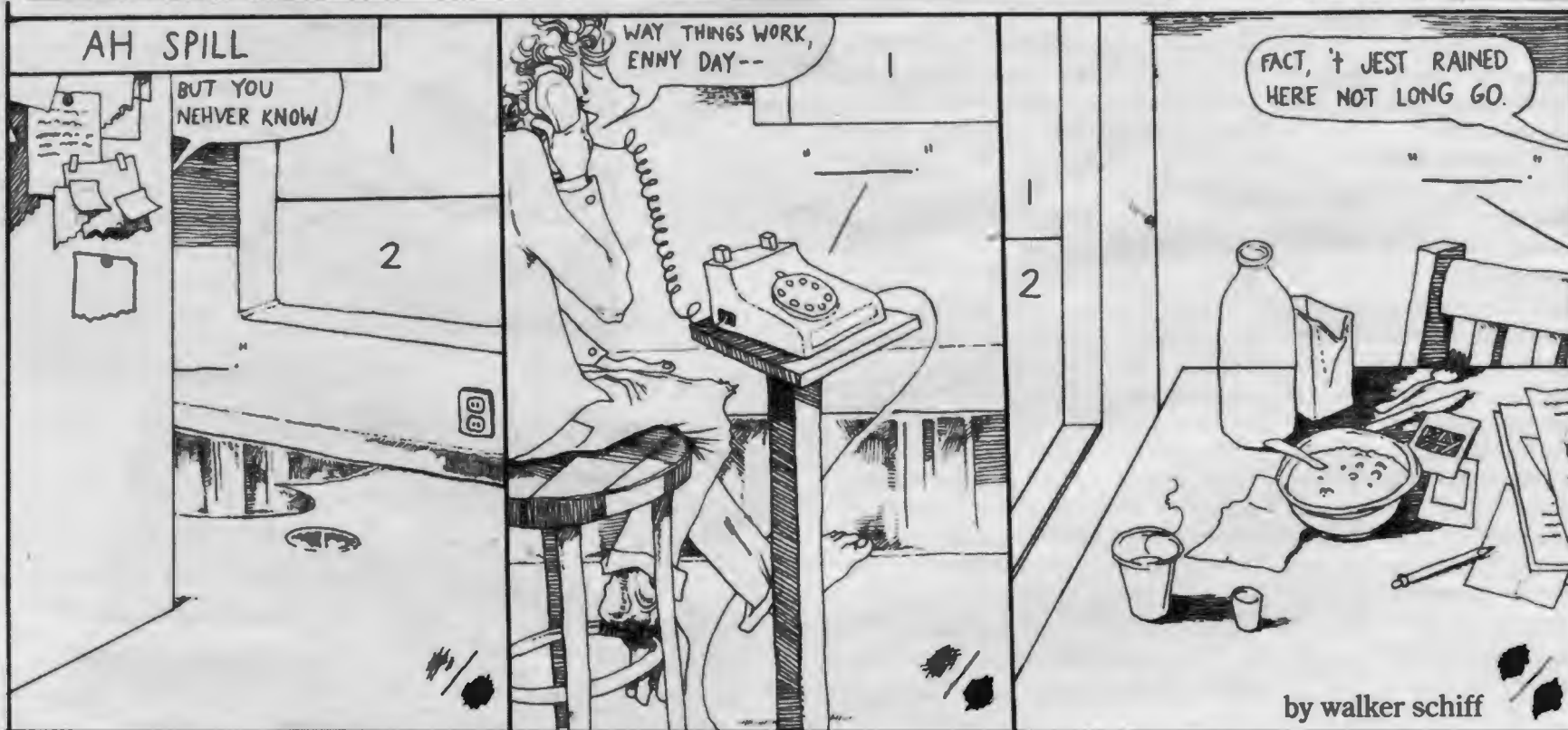
Figure 2-19: Location of the glands of the endocrine system in man. (After Nason, 1965.)



by lydia aikenhead



by alex houston



by walker schiff