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Student Forum Raises Opposition to Food Policy

BY CONNOR BEATH

By student government standards, October 8th saw an unconventionally large group of students gathered in Weis for this month's student government forum. The main topic of discussion, and the reason for the high attendance, was to be Chartwells policy and other food issues. A majority of the forum's time was spent on the last of the agenda's four items, senate resolution 1 SR 18: Proposition of a New Food Policy on Behalf of the Student Association. The resolution promises that the student government will "advocate that the following policies be implemented by the Bard Administration and/or Chartwells," and outlines six main points. The first goal will be to ensure that the money students pay under "board," \$5,408.00 a year, according to Bard's website, will be put directly towards food, and not miscellaneous expenditures. According to Jeremy Carter-Gordon, a sophomore who has been actively engaged in food policy issues throughout the semester, only \$2,695 of the board costs actually goes to Chartwells. During his conversations with the administration, Carter-Gordon said, he was informed that the remaining money is put into a "general fund" that is used for the upkeep of dining facilities. According to Carter-Gordon's calculations, this amounts to roughly four million dollars a year, a figure that appears greater than necessary for the upkeep of Kline, Manor, and Down the Road. There is little question that Bard needs this

money. The cut of board costs that Bard keeps, \$2,713.00, is certainly large, but it is injected into Bard's general (and meager) operating budget, and probably put to good use. The problem, critics point out, lies in the fact that financial aid does not cover board, and as such students are being forced to take out loans or pay out of pocket for what amounts to tuition that their aid packages are designed to cover. As stated during the forum, this is an issue of transparency and allocation. Board fees should only cover the cost of food, and the remaining fees should be distributed elsewhere, in order that they may be covered by financial aid. Administration VP Jim Brudvig, who directs budgetary matters for the College, told the

As the fuzzy economics of Bard's meal plan come under scrutiny, students are getting the administration's attention.

FREE PRESS that the practice of padding board costs with operational expenditures is ubiquitous among liberal arts colleges, and that redirecting the overage into tuition costs would hurt Bard's competitiveness by making its tuition fees appear higher than other schools'. The second point in the proposition addresses the value of Bard Bucks relative to their corresponding Kline meals. Any students who have reduced their meal plan in exchange for increased Bard Bucks have found that the amount of Bard Bucks received in exchange is severely disproportionate to the value of the meals given up. Students on the ten-meal plan pay approximately twelve times as much per Bard Buck as students on the nineteen-meal plan. If this doesn't seem fair, the first problem is figuring

STUDENT FORUM page 3

Architect's First U.S. Permanent Installation to be Installed at Bard

Construction on Olafur Eliasson's The Parliament of Reality should be completed by this spring.

BY ROBIN CROFUT-BRITTINGHAM

"I make art because I feel it is the most responsible way I can participate in the world," Danish-Icelandic sculptor Olafur Eliasson explained to an overflowing Weis Cinema crowd on the Thursday before Parents' Weekend. Eliasson has been commissioned by the Center for Curatorial Studies to install his \$1.2 million sculpture project, *The Parliament of Reality*, on the north side of campus. The project, set in the field in front of Robbins and the Fisher Center, is designed uniquely to Bard's topography, and is meant to function not only as a work of art, but also as a place for Bard students to congregate and cultivate ideas. Construction began in August and the dedication is planned for the spring.

According to a Bard press release, the piece will include a circular pond approximately 135 feet in diameter, which will be enclosed by a ring of 24 planted trees. Placed in the center of the pond will be a circular island that can be reached via a stone bridge adorned with a tunnel of stainless steel latticework. The floor of the island will be paved with stones that form a pattern based on the meridian lines of nautical charts. The tunnel will be made up of a series of ellipses that change as visitors progress over the bridge. "The tunnel's design will appear to gradually shift, providing a temporal experience based on the visitor's physical and perceptual engagement," according to the press release.

Eliasson expects members of the Bard community to use the site as a place to



Global, National & Local Change Afoot

Students voting in Barrytown will help elect Obama and a likely Democratic majority to the Red Hook town board.

BY TRAVIS WENTWORTH

In the continued absence of a polling place on campus, the Bard community on Tuesday will be shuttled to the polls at St. John's Reformed Church in Barrytown, about a mile down River Road, to vote not only for the next president but also for closely contested seats in local, state and national legislatures. While an Obama victory appears all but inevitable, the Bard community will likely tip the balance in favor of Democratic candidates for local and state government positions.

A struggle against the disenfranchisement of student voters that has lasted since before 2000, when almost no on-campus students were permitted to vote, might culminate in a victory for Red Hook Assembly candidate Robert McKeon, and a new Democratic majority there, which could finally pass a mandate that the Board of Elections establishment an Annandale polling place for future elections.

Shy of such an achievement, Bard students and administrators, led by political studies professor Jonathan Becker, reached a provisional victory this summer when threats of litigation prompted Elections Commissioners David Gamache and Francis Knapp to act on requests to place a second voting machine at St. John's Church in Barrytown. "There is likely to be between 1,600 and 1,700 registered voters in District 5," Becker wrote to Gamache and Knapp, and since many among the large turnout will be voting for the first time, the standard single voting booth "will almost certainly result in long lines and potentially huge delays."

But even with the second voting machine, the number of registered voters in District 5, which encompasses Barrytown and Annandale-on-Hudson, exceeds the maximum allowed under state law. After a period of inaction late this summer from the Board of Elections, Alan Sussman, an attorney and adjunct Bard professor, pointed out to Gamache and Knapp that "there will be far more registered voters in District #5 than the 950 maximum permitted by New York Election Law." Even before the influx of new registrations this fall, Election Board records at the time showed nearly 1,500 registered voters in the district. Assuming all will cast ballots in Barrytown

ELECTION page 7



SHOW YOUR FA- CE

Candidates p. 4
A political race p. 5
SMOG p. 9
Pop Smear p. 11

"Politicians—they're special or whatever, assertive, important, but I'm just looking to see how they're breathing and how I feel about it then and there." p. 6
"Now I feel like a snob, laying semiotic theories on people who ask of life only a Republican in the White House and a black velvet Elvis on the mantel." p. 8
"There is still a sense among a lot of people that Obama is a cipher, a zero, or O into which the people who like him project their imperfectly articulate ideas and into which the people who hate him project their bile." p. 5
"It's a bit of a mystery to me. Maybe they were never interested in selling. We were sort of hoping." p. 2

ELIASSON from p. 1

democratic discourse, and discuss ideas. He envisions a place that "emphasizes the negotiation and change that should be at the core of any educational scheme—for it is only by questioning what one is taught that real knowledge is produced and a critical attitude can be sustained."

Eliasson explained that the inspiration for *The Parliament of Reality* came from the governmental history of his native Iceland. The *Althing*, or Icelandic parliament, was founded around 930 CE and remains one of the oldest national democratic institutions in the world. The parliament met on the Icelandic plains of Thingvellir until 1978, where members gathered around the Lögberg, or "law-rock," a stone formation from which a speaker could address a crowd. Bard values such heritage as reflective of "Bard's mission to locate critical engagement and artistic expression at the art of democratic society," according to the released statement.

A common theme within Eliasson's work is his effort to "constitute art by engaging with it." Eliasson spoke extensively of his "obsession with dematerializing the pristine ideal of what art is"—an obsession that manifests itself in his attempts to make art that is directly connected to physical experience. Eliasson's work seeks an architectural engagement through physical participation, as opposed to a merely visual experience.

The Parliament of Reality is Eliasson's first permanent public outdoor installation in the U.S. His most recent project was the ambitious *New York City Waterfalls*, four artificial waterfalls constructed over the summer that ranged from 90 to 120 feet in height.

Eliasson's Annandale work will touch on the idea of art as an impetus for generating discussion and tolerance, and in so doing engage and include

them in the piece. "Nobody sees the same thing at the same time," Eliasson said. "I think that the eye produces the piece—the eye projects itself onto a space rather than a space producing your experience." *The Parliament of Reality* will create a space where ideas can be compared and developed, where people can think as individuals working together within a collective society. Eliasson hopes "people will know that [the piece] is there and take advantage of it, and that people from different disciplines will congregate in it. One could say it is there to be used."

While Eliasson initially sought a site on campus where the piece was more centrally located, due to logistical constraints he chose to situate his sculpture beside Frank Gehry's Fisher Center for the Performing Arts. While the end result of the two eye-grabbing pieces adjacent to one another could create an unintended visual tension, Eliasson noted the beautiful trees that separate the two structures.

"Nature is extremely interesting," Eliasson explained when asked to describe his relationship with nature within his work. "I am interested in nature because of the way people respond to it. I would not be interested in nature if there weren't people in it."

Eliasson will be on campus again in the early spring as he personally completes the metalwork in the construction of the canopy.



Provided by Studio Olafur Eliasson

HOUSING

Simple Solutions to Housing Apprehension

Replacing sophomores with juniors in suite doubles would free up singles for seniors.

BY TRAVIS McGRATH

OH MY GOD! There are not enough dorms to accommodate the growing classes of Bard. Freshmen are in triples, juniors and seniors are in doubles. All the while several sophomores who used their freshman numbers have nice singles Lions, tigers, and bears!

Good, now that is out of the way. Everyone can agree: to solve the problem above, we must build new dorms. Almost everyone can also agree that Bard can't afford to put up new buildings immediately. If they could, they probably would have already. So is there some way to get more students on campus and make sure seniors don't get put in doubles? Yes there is, and I don't think it is terribly complicated.

To get more seniors on campus and into singles, more juniors are either going to have to move off campus or accept doubles. This almost sounds as bad as having seniors in doubles, but there is a compromise. The doubles the juniors move into should be in the suites.

The system we have right now already

establishes the idea that seniority grants better housing. So it's safe to say that if juniors must be in doubles, they should have seniority and get the nicest doubles. The suites in New Robbins and the Village are without question some of the best housing on campus. Moving juniors into the suite doubles, which are now inhabited by sophomores, could make up to 80 singles available to other upperclassmen. These displaced sophomores may not be so happy, but they are still guaranteed housing, so being on the sophomore TBA list isn't as problematic as a junior or senior TBA list.

This will also make the process of filling suites less awkward. We all have heard stories about freshmen showing up to suite night with a sign saying "2 rising sophomores who need seniors." It will be much easier for rising seniors to find suitemates in the class only one year below them.

There are several other changes that I feel need to be made to room draw, but this one is perhaps the most important and will have the greatest impact on campus culture.

SECONDARY CAMPUS

Redemptorists Shut their Gates to Bard

After hype and hope, plans to turn seminary into secondary campus fall through.

BY TRAVIS WENTWORTH

After a period of silence that lasted several weeks, the Redemptorist priests who own and manage Mount St. Alphonsus have rejected Bard's offers to purchase the property and turn it into a secondary Bard campus. Although the purpose St. Alphonsus would have served in the life of the College had not yet been precisely delineated, the abrupt end to the negotiations seems to dash the hopes of many who began to envision a site of uninterrupted tranquility, a place of pure learning and contemplation that would rest on centuries of Catholic dedication to theological erudition.

The prospect came to an end in the form of a one-page letter from Reverend Cooke at the Redemptorists' headquarters in Boston to VP of administration Jim Brudvig. After several weeks in October in which no communication took place, Brudvig wrote to the Redemptorists asking whether they had come to a decision, and received his reply last Monday.

"It's a bit of a mystery to me," Brudvig told the FREE PRESS. "Maybe they were never interested in selling. We were sort of hoping." Though the possibility that Bard could have purchased the former seminary was by no means fantastical, this element of hope and imagination seemed pervasive. No direct communication ever took place between Bard and the Redemptorists; Bard's dealings were restricted to Scenic Hudson and to the Redemptorists' real estate broker, who is based in Poughkeepsie.

Those charged with the more pragmatic tasks of integrating the secondary

campus into the undergraduate life of the College remained more skeptical that hopes for St. Alphonsus could come to fruition. The secondary campus needed to be handled "in a way that [did] not fracture the student body," according to Andrea Conner, Director of Residence Life. Despite the site's grandiosity and ability to relieve the housing-crunched Annandale campus of 250 students, "I am very concerned about a fifth of undergraduate students being 30 minutes away," she told the FREE PRESS, before it became known that the Redemptorists planned to hold onto the facility.

Like other administrators, Conner expressed reservations about moving particular groups to Alphonsus, such as seniors, conservatory students, and the lonely. Living at Alphonsus would more likely be treated similarly to other "study away" programs like BGIA, meaning students would have spent only a semester there. Others suggested hosting language-immersion programs there similar to Middlebury College's summer programs.

Conner also suggested the site would have eased the on-campus shortage of senior spaces—library carrels, studios, single rooms—and might actually have led to a housing policy in which students were guaranteed housing in their first two years, lost it junior year, and regained it senior year, likely in a room at Alphonsus. The policy would have emphasized allocating quiet space for seniors where they could complete their senior projects. Then again, lamented Conner, "I would hate to lose having seniors on campus."

Despite the logistical challenges, all

who saw the site were impressed. In addition to the chapel with European stained glass, the dormitories featured stunning rooms overlooking the Hudson, wide halls, tall doorways, and ceilings over ten feet high in rooms with century-old leaded glass windows.

Considering the Redemptorist seminary tradition that is so deeply entrenched in the site, the priests' efforts to preserve the heritage should come as no surprise. However the retreat business it currently operates reportedly does not make money, which will eventually prompt the necessity to either sell or somehow revamp its operations. The priests' initial offer, expressed to Bard through their Poughkeepsie broker, involved a long-term lease that would preserve the Catholic character of the building, including the sacrament of the chapel, and restricted the activities of students. After concluding the terms of the lease were inoperable, Bard administrators then pushed for a sale, which estimates placed between eight and 20 million dollars. At that point, the priests became silent.

Officials from Scenic Hudson reportedly told Bard that the priests wished to preserve the character of Alphonsus as an educational institution, a trait that is more or less lost in its current business of hosting several thousand visitors per year. The eagerness that awaited the priests' overtures likely made the transition from deep traditions of religious scholarship to secular education seem too much to bear, at least for the time being. Brudvig plans a final reply to the priests that hopefully will keep the possibility alive. "It could have been something really special," he said.

COP SHOP

Dispatches and Alerts from Your Friend Ken Cooper Security Director Ken Cooper Reports on the Costs of Smoking Out Your Room

Incidents and aberrations in the Bard Park:

- Three students were found to have covered smoke detectors in their rooms. Security removed the coverings, and Residence Life removed the \$500 fine from their bank accounts. We are VERY serious about the potential for crispy students.

- A number of students were found smoking in their building. This is a violation of state law, a fire code violation for the college, and a \$50 fine for each lit cigarette. Respect the law and the police in the Student Handbook.

- A student drove the wrong way down the one-way road between Gruger and the Village lot. Security stopped the apologetic student, and all is forgiven.

- We have had a number of graffiti incidents on campus. We are hoping not to find a hard student behind the paint can.

- A staff member reported receiving a troubling phone call this week. The man had an agenda. Obnoxious or great calls affect the quality of life of the person on the receiving end. It is not funny. Security is motivated to correct this form of harassment.

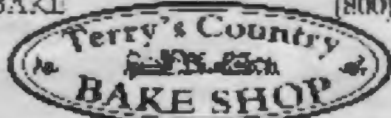
- Ken Cooper, while overusing his electric bike around campus, ran out of power and had to pedal the massive machine back up the hill to the Old Gym.

- Fire drills will begin again this week. Everyone must evacuate when the alarm is activated. Bard students have always complied 100%, at least, before the drill starts. Thanks from all of us. Remember, when you enter a space, look for the best way to get out of it, just in case.

- We just responded to a car fire in the Olin Lot—Hamer near the car wash. Security controlled the fire until the Red Hook Fire Department took over. The New York State Police, Red Hook Police and Red Hook Fire Department all responded quickly to help us. Nice to have everyone there.

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STUDENT GOVERNMENT

It's Us Versus Them

The administration is not on our side, so compromising the voice of the student body by suppressing debates leaves us powerless.

BY DONNA MCCOLLOCH

By now—and despite the efforts of someone who was very persistent in stealing and throwing away my flyers—nearly all of you have heard something about the controversy surrounding my departure from the Student Senate, the various changes made to the Student Constitution, and several violations of Constitutional norms made by certain officers of the Student Association.

A full explanation of the events of the past weeks is beyond the scope of this article. The issues involved are mostly abstract, and some of the rationales offered for particular actions have been so tortured that I am not sure anyone involved could accurately reconstruct them—and maybe this was intentional. After all, in an environment where the official in charge of running student elections sends out an email describing a move to make it harder for ordinary students to overturn Senate decisions as “imperative” because “without it, the Senate would have no check on its authority,” maybe it doesn’t make sense to expect honesty and forthrightness. And getting bogged down in debunking particular pieces of deception can become a distraction from the larger problems.

There’s something wrong with the whole political culture at Bard. At root, I think, is the idea of “the Bard community.” I don’t think that’s a very good way to think of this institution, at least from a student perspective. When

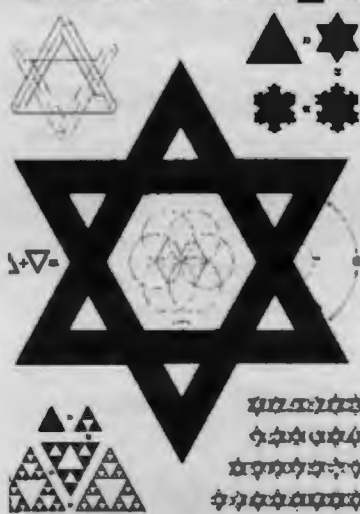
we say “community,” we think of a body with a relatively stable membership, shared culture, collective memory, open communication, common goals, and an enthusiasm for involving members in the decision-making process. Most of that doesn’t really apply in the relationship between the administration and the student body here. It’s better to think of the relationship between Bard and its students in economic terms. We’re its customers—we’re here to get an education and a degree, for which we pay damn good money and work our asses off. As a friend of mine pointed out, this isn’t really how the upper echelon at Bard thinks about this relationship—to the administration, we’re more of an artistic product than an end in ourselves. Think how often Leon Botstein dismisses a student life issue as “irrelevant to the educational mission of this college.” Think about the elaborate demands of Moderation and Senior Project—how much of these processes actually benefit us? And think about the understaffed, underconnected Career Development Office. Some of the most brilliant people I’ve ever known have graduated from Bard with great grades and loads of extracurriculars and gone on to not much of anything. Aren’t we being cheated?

There’s a dark side to the “community” frame, which is that it stigmatizes criticism, and especially the assignment of blame. These are

really important parts of political participation. Things get fucked up here, and that’s a result of people fucking things up. We need to be able to discuss that without being branded as “negative.” Around the time of my resignation from the Student Senate, I made some very harsh and public criticisms of many other members of student government. Among them were people I met the first day of L&T, some people who have been good friends. But I considered what they were doing to be wrong, and I said as much, to as many people as would listen to me.

Now, I still think the actions of my fellow Senators were completely wrong, that their rationales for their various attempts at increasing their own power relative to the rest of the student body were flimsy, and that their tactics were less than forthright. But what was far worse, in my mind, was the Secretary’s email to the entire student body condemning the public discussion of the issue. The role of student government is to work for the student body, to ensure that we’re getting our (or our parents’) money’s worth. If they don’t watch out for these interests, who will? The administration doesn’t have an oversight office—that’s what student government exists for. Every Bard student has a right to know what student government is doing, because it acts in the name of all of us. If we’re not willing to challenge the students we elect to represent us, how can we hope to challenge the administration on the real bread-and-butter issues of life here?

The Remedy presents: BLOOD AND BLACK LACE hallows-eve masquerade



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SMOKING

Students Seeking Smoking Bans Near Buildings

RESIST members would have you believe that smoking harms more than just your lungs.

BY PATRICIA MANOS

Though a glance at Bard’s student body tends to reveal a patent ‘Bard type,’ the ethics of smoking are all but pat. “It’s a divisive issue,” says senior Lizzy Swoboda of smoking at Bard. It can turn a low-key meeting between friends into a heated debate.

The degree of controversy surrounding issues of tobacco use is exactly what Bard RESIST thrives on. “We are not anti-smoker,” Swoboda, the club’s president, explains. “What we want to do is educate college students about the effect that their choices have on the world.” She names child labor, slavery and widespread damage to the environment as consequences of students’ unwitting collaboration with Big Tobacco, and maintains that if “so many Bard students refuse to shop at Wal-Mart because it mistreats its employees, they might want to reconsider their smoking habits because the tobacco industry mistreats its workers as well.” And it doesn’t even allow electric wheelchair bowling at 4:00AM.

But RESIST is not simply a moral gadfly buzzing audibly around campus. Swoboda believes that “the best way to educate is by doing,” which explains why you might have had to walk past the enormous container of cigarette butts—all collected from in front of Kline throughout the course of a September morning—suspended in water and stationed in the Campus Center lobby every day during the group’s high-visibility ‘RESIST week.’ “The group’s main purpose,” according to Swoboda, is to get RESIST’s message about human rights and social responsibility across, and to emphasize “the hidden consequences of tobacco use.” They are willing to shock, appall, or serve Indian food to attract a crowd of smokers to what they hope will go down in Health Services history as “the most successful cessation session ever.”

“In some countries, the money spent on a pack of Marlboros will buy you something like three pounds of rice” says Swoboda. Such statistics seem like an obvious springboard for fundraising activity, but surprisingly, many RESIST members feel that it is more important for the club to direct its energies primarily to the home front: driving the message that smoking harms more than just the smoker. Swoboda proposes the establishment of distance rules that mandate smoking be prohibited in the 10 to 20 feet beyond the doorways of Kline and Olin. For now, since winning hearts, minds and lungs is more of a long-term effort, “policy change that we can get done.” The project has the administration’s backing, so it is conceivable that efforts to implement the foot rule may begin as early as this semester. It remains to be seen whether such dear issues to smokers will prompt increased attendance at the next student forum.



STUDENT FORUM from p. 1

out where to address complaints: Chartwells or Ludlow. Chartwells has no say in the costs of board (other than a nominal annual increase in operational costs that the College always approves, according to Brudvig), nor do they control the value of Bard Bucks. Thus the resolution states that students should either be able to “reduce their meals per week to a proportionate amount of Bard Bucks,” or the total cost of the plan should be reduced. These decisions rest with the administration. A likely consequence of the increased Bard Bucks that would come with allotting Bard Bucks proportionally to per-meal Kline costs would be a significant uptick in the use of Down the Road and the Green Onion. If their capacities are overstretched, Bard might find it difficult to muster funds to expand them. The decreased value of board costs converted from Kline meals to Bard Bucks reflects the cost-efficiency of funneling students into Kline rather than providing equal-cost options. The proposition also includes a suggestion to expand students’ food options by asking Bard to “subsidize the price of Student ID scanners for area restaurants and stores” so that students could spend their Bard Bucks off campus. Students see this is a good idea for several reasons: first, it will “increase competition among local businesses for Student patronage and provide a boon to the local economy,” according to the resolution; secondly, it will force Chartwells to compete with these other businesses and keep their quality high and prices low. Lastly, scanners would give the obvious benefit of options to students tired of being limited to the same thing. Some students at the forum acknowledged that these scanners might prove too costly, and that asking Bard to pay for them might undercut the more actionable demands. Others countered that some of the cost would undoubtedly be distributed to the students, and that scanners are not a large demand: in fact, many other

school across the country already use them. Chartwells should not be allowed a monopoly on students’ options. The fourth item in the proposition concerns Down the Road, and the price increases seen this semester. Essentially, the proposition states that students should not have to pay for things they don’t want. Instead, Down the Road should offer “basic items” and let students “add toppings and add-ons at additional cost.” Carter-Gordon reported that Chas Cerulli, Director of Chartwells Food Services, seemed surprised to learn that prices had doubled at Down the Road. Not charging for add-ons that students don’t want would go a long way towards decreasing the outrageous costs at DTR. Fifth in the proposition is a statement advocating a return to the Meal Exchange system used in previous years at Manor Café. Since the forum, however, Carter-Gordon’s diligence has resulted in the previous exchange system’s being re-implemented. The last point in the proposition addresses the inflated prices at the Green Onion. Anyone who has shopped in the campus grocery store knows that prices there are much higher than at Hannafords and IGA. As someone pointed out during a discussion, a package of Oreo cookies costs \$4.95 at the Green Onion, as opposed to \$2 and change at an off-campus grocery store. This amounts to an issue of unfairness, as the Green Onion is able to set prices higher than market value because most students don’t have another option. If ID scanners were implemented at local markets, the Green Onion would be forced to re-price their items to more accurately reflect the market value. The senate proposition consolidated student opinion into a single-page document, “a tool to use in negotiation with Chartwells” and the administration. Food policy at Bard is a confusing and convoluted issue and students are too often left on the short-end of the bargain, it argues. The senate has responded effectively to students’ concerns and is

expressing them to the administration; additionally, Carter-Gordon has finally given reasoned and persistent voice to the passing complaints of many students.



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CLOSED MONDAYS & SUNDAYS

ELECTION 2008 ELECTION 200

THE CANDIDATES ADDRESS THE BARD COMMUNITY



The Change We've Worked For

The courage to stand and experience to lead the fight for change.

BY MARC MOLINARO

In 1994, the Village of Tivoli needed new energy. As an eighteen-year-old I thought I could bring about change, so I ran for the Village Board. After winning and serving one year, I was elected mayor at the age of nineteen.

As mayor I focused on building consensus to solve our problems. Under my leadership, the Village improved its parks and infrastructure, computerized administrative offices, cut taxes, enhanced services and expanded public access and government transparency. Most notably, we regained our spirit, embraced new ideas and brought our community together.

We developed smart land use practices that protect our natural resources and unique heritage while focusing on pedestrian access and sustainability. We led regional planning efforts, built trails, and invested in renewable energy sources. We cleaned up our riverfront and constructed a reed-bed sanitary sewer system.

As a graduate of the PACE Land Use Law Center's Community Leadership Alliance, I worked across party lines to bring every eager resident into the process, including Bard students. I was cited in Harvard's Environmental Law Review as a "champion for change," and our work was acknowledged as "redefining democracy."

Tivoli is where I learned about problem solving, respecting every individual and the need to bridge the divides that too often keep us from achieving success. We forged a strong relationship with Bard College and those who have studied and graduated before you. That relationship remains vibrant today, and your role in our community is recognized as vital. This is the kind of change I have fought for.

Today, New York is facing the most significant challenges in a generation. The high cost of living, dependence on foreign oil, out of control state spending, lack of affordable healthcare and a government gone unchecked have all jeopardized the very future you are preparing for.

As a 33-year-old father of a little girl, I worry about the state and nation we are leaving for our children. My wife and I are still paying off student loans, struggling to keep our credit card bills low and work hard every day. Like you, we know the opportunities ahead and challenges we face together.

We can revolutionize our education system, expand access to affordable healthcare, demand greater economic and government accountability, protect our environment and combat climate change if we reinvigorate our democracy. The work we have already focused on has earned me endorsements from Responsible New York, nearly all of New York's public employee and trades unions, the New York State Nurses Association, New York League of Conservation Voters and the Sierra Club.

In 1997, our shared community was thrust onto the national stage because a mother and her young child were

raped in Tivoli Bays. While the victims suffered the most, Bard and Tivoli were consumed by pain and fear. Together, we compassionately responded by providing counseling services and self defense training. We demanded the State do more to patrol and protect this natural treasure, eventually, "talking back the Bays."

I have lived and worked in our community since 1989. Growing up in Tivoli, serving this community and building the relationships needed to make a difference, I have always challenged the status quo and as your Assemblyman have made New York government work for you. My relationship with Bard College and Bard students isn't a means to a political end (I've never won a majority of your votes), rather it is something I worked hard to build and will fight to preserve.

I assure you, on the issues that matter most; you will not find a more passionate advocate for the people of this district, nor an individual who understands your place in this community better than me. I have worked for you and with you, and I remain accessible and accountable to you. Please visit www.marcmolinaro.com, e-mail me at mjm@marcmolinaro.com or call (845) 392-3299. Your support is important to me, and I ask for your vote on November 4th.

Molinaro is the incumbent Republican candidate for the New York State Assembly.



Critical Election calls for Critical Thought

My leadership draws on years of positive experience with Bard students.

BY ROB LATIMER

As Election Day 2008 nears, students and staff will be bombarded with printed material, personal appearances, and rallies all vying for votes. In the barrage of propaganda and speech, your participation in this election will not only help select national and state leadership, but shape the direction of the Town of Red Hook. You will be exposed to a variety of "characters" and views. Not all of these "truths" will be that, and it is in the next several days where the real value of your liberal arts education will shine through.

In my fourteen years of interaction with the Bard community, I have come to realize the value of this liberal arts exposure. Critical thinking gives students the ability to sort through issues and act independently based on the ideological elements of the information presented. As a provider of ambulance and emergency medical services to Bard, I have come to the campus hundreds of times over the past decade and have had dialogue with many bright and independent thinkers. I employ students as Emergency Medical Technicians, who provide services for Bard EMS and for Northern Dutchess Paramedics as adjuncts.

As a police officer with the Village of Red Hook Police Department, I have met many of you when keys were locked

Each of these candidates will participate in a debate on Thursday, October 30, at 7:30PM in Olin LC 115. Among the issues: will a polling place be opened on campus?

in cars, friends overindulged, music needed to be turned down, and wallets or purses were lost. In those instances, I have yet to have an encounter that necessitated an arrest of any student. I am convinced that it is "critical thinking" that has fostered these overwhelmingly positive experiences. Students' initial shock-factor reactions abated within the first minute of dialogue with me as they quickly realized that I am no different than they are in integrity and sincerity.

Many, on both sides of the aisle, have told me that appealing to the Bard population is a "waste of time," that no one here will vote for me. They feel you will overwhelmingly vote the Democratic line for President and continue straight across for every office. In fact, my opponent is counting on that. Contrary to this "profiling," I give you more credit than that. I prefer to believe that you are the independent thinkers that this well-recognized College prides itself on, that you take the privilege of voting seriously and will keep an open mind. I prefer to believe that you won't vote as someone tells or expects you to. I do not take any group of voters for granted and believe you do not want to be taken for granted. As a father who pays college tuition and school taxes that support my children in Red Hook Schools, my hope is that my children attain the level of critical thinking that pervades this campus.

Think independently; vote independently. Thank you for the years of positive experiences. Please feel free to call (845) 758-8480 or email me at rlatimer@ndpems.com with any questions you may have. I look forward to seeing you at the debate on October 30.

Latimer is the Independence Party candidate for Red Hook Town Council. He also appears as the Republican, Conservative, & Red Hook First candidate.



Bard's Contributions Enrich the Entire Community

My Experience with the Bard community has shown that their interests deserve representation at the state level.

BY ANNE RUBIN

In November of 2007, the cupboards at the Red Hook food pantry were almost bare. With the holidays approaching, it was inexcusable that people in our community would be going hungry, while everyone else filled up. I started making calls to elected officials and community leaders on both sides of the aisle. The response from the Bard community was prompt and generous. You sponsored

a food drive at a sports tournament, to which spectators gained free admission by bringing a non-perishable food item. Through everyone's efforts, the food pantry was able to get emergency groceries to all who needed them.

As a community, we only benefit when Red Hook and Bard College work together. As a member of the Red Hook Conservation Advisory Council, where I was called on to research and present options for protecting the town's water supply, I immediately found an intern, Kristina Connolly, at the Bard Environmental Policy program. She assisted me in locating materials, checking my work, and developing presentations. It is no exaggeration to say that I could not have achieved the same result without her assistance.

When I decided to run for office, I turned to a Bard student, Pat Kelly, to work as my campaign manager. Last November, during the local elections, I drove students to vote in Barrytown, because the local GOP has resisted putting a polling place on campus. It is fundamentally important to develop a lasting relationship with Bard College.

In the 103rd Assembly District, we have a wonderful resource in Bard College, and I will support expanding opportunities for Bard students to gain valuable work and life experience throughout the region. You have chosen us, by coming here for your life-transforming college years. It is here that you take critical steps in forging independent thinking and building your future. I want to make sure that we are there to enrich your experience by welcoming your enthusiasm, energy and fresh perspective into our lives through internships and community building

“ I will support expanding opportunities for Bard students to gain valuable life and work experience throughout the region ”

initiatives. As your Assemblywoman, my office would set up a program where students' areas of interest would be matched to needs in any of the 22 Towns in the District. For example, Environmental Studies or Biology majors could work with any of the local watershed groups on water quality management as it relates to local policy. Another example would be students working with the local farmers to set up community gardens for schools.

I am a member of the Green Party, running on the Democratic line in this election. I will work tirelessly to protect air and water quality in the region. I will rebuild our regional economy, by reforming our tax system and attracting the industries of the future to this region: clean, renewable energy, and green building and manufacturing. In these difficult times, there is untold potential and opportunity, and I will look for every avenue to realize it—including working directly with Bard College for our mutual benefit. My office will offer internships and have a student liaison who will bring your questions and concerns to my attention.

I am asking for your support and for your vote, so that together, we can build a brighter future for you, and for all of the Hudson Valley.

Rubin is the Democratic candidate for the New York State Assembly.



A Bright Future for Bard, Red Hook, and America

The Town Board must recognize that Bard and Red Hook depend on one another.

BY ROBERT MCKEON

1968 may not be a year that many of you experienced, but it was one that I remember as a defining moment in my life. My parents had just split up and my mother (as she describes it) cried her way into her first job as a receptionist. And while we struggled to barely make ends meet, she never lost sight of the big picture. I recall going with her as a five-year-old from our Queens home to a civil rights march in D.C. In just two short weeks, and 40 years after that day in Washington, I will give my mother a copy of a paper ballot with her son's name on it. That ballot will also feature the name of the man who will likely become our first African-American President, whom we can all be proud of. Obama has generated enthusiasm for his vision of a country that places the needs of the people ahead of the interests of a few.

The struggle in local governments is quite similar, and Red Hook is no exception. This year, for the first time in its history, Red Hook may have a Democratic majority in the Town Government. To many of our residents and to many at Bard, it means new hope for a brighter future here.

As the largest economic engine in the area, the College provides steady employment and tourism for local businesses. As a center for cultural events and programs, the College welcomes residents throughout the community to take advantage of its diverse offerings. Few realize that Bard's plans for the future require permission from Red Hook's Boards. Having a positive relationship will be critical to the College's efforts to realize its vision.

Students can benefit from a government that will recognize their importance to the community. We can do more to make the town attractive to you. Once elected, I will begin making sure that a polling site is brought to the Bard campus, because I believe in voter convenience—not voter suppression—for everyone. Future collaboration between Bard and Red Hook will be defined by the leadership that each partner brings to the table.

I have spent years working for better legislation in New York to protect the environment. In 2007, I was awarded the Hudson Valley Hero designation by Scenic Hudson for my work on preserving critical farmland in the region. Together with Bard students, we have achieved successes with the Community Preservation Fund initiative last year and we continue to work to expand the Bigger Bottle Bill to include recycling incentives for water and sports drinks. In 2009, I hope to work with Bard to create the Northeast's first Community Solar project, delivering clean energy to our residents.

I hope you will join me in making the election of 2008 an historic one. One that puts the government back in the hands of the people, providing a future that looks brighter than today.

McKeon is the Democratic/Red Hook United candidate for Red Hook Town Council.

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The single most salient thing that I demand—well, politely insist on—is a maintenance, in the face of necessarily short-term political thinking, of a long-term vision on the environment, the economy, health care, entitlements, and education. There's still a sense among a lot of people that Obama is a cipher, a zero or O into which the people who like him project their imperfectly articulate ideals and into which the people who hate him project their bile. Rather than defining himself by a laundry list of proposals in all of the above areas—he did that in the acceptance speech in Denver and was still criticized afterward for not being specific enough—he should define himself in terms of his orientation toward the potential crises of the nation's near (fifty-to-one-hundred-year) future. Most of those Denver proposals, along with the major elements of the more recent economic plan, could be presented as his challenge to us, his effort to get us to commit to the changes that we really need—not just the changes we want right now, but the changes that will make this weird American project worth handing down to our (and other peoples') children.

—Geoff Sanborn

I need Barack Obama to make good on his promise to make the tax system fairer. If he doesn't undo the disproportionate burden that the vast majority of Americans bear, then he is just as powerless and Washington is just as immovable as many cynics fear. Both parties are guilty of creating our current tax system which favors the richest companies and individuals in America. If this can't be corrected to improve equality in our seemingly backwards nation then I don't know what to make of his presidency or my government. I know better than to expect the world from any president, despite his or her rhetoric and party propaganda. However, I'll admit that on the issue of who's paying for the federal programs we all benefit from I hold my political leaders to a higher standard. I need to see that President Obama is reforming the core of our government, its funding, before I can say that I'm proud of his leadership.

—Anna Pycior



What is the single most important thing you demand of Barack Obama as a leader?

Ask not what you can do for Barack Obama. Ask what Barack Obama can do for you.

Politics, writes Max Weber, involves the boring of hard boards. The politician, to employ another metaphor, has to be willing to break eggs to make an omelette. Barack Obama can't worry about pleasing everyone or transcending ideology. Hard and unpleasant decisions will be necessary. Whether he likes it or not, the issue of his presidency will be the coming recession—one that may outlast his presidency. Many Americans and others around the world will suffer. Obama needs to spend freely to keep the economy going, but spending should be towards investments in infrastructure and energy independence that will pay themselves back over years. He will have to abandon and cut back some projects and upset many on the left and the right. Obama will have to learn to bore boards and break some eggs.

—Roger Berkowitz

If elected, I expect Barack Obama to end the war as soon as it is physically possible within his power, and if not right away, I await him to make a clear and final timetable for an official withdrawal of all American militant forces from Iraq. I also expect him to address the state of the US, as viewed in the eyes of other nations and to begin a long journey of repairing what the Elephant has shattered in the past eight tragic years. Although the scar between the East and the West perhaps will take centuries to heal, we must rip off the blindfold of our ignorance NOW.

—Alina Mergelova

The United States is caught in an endless war that we cannot even hope to win. This war must end and though I know that Barack Obama will not end it, I hope that he will at least consider de-escalation. This war is fought not in Iraq, but in Colombia, Afghanistan, Bolivia, and on our own streets. The "war on drugs" is not a figure of speech. It really is a war and it is one that must end. This war has global ramifications that affect the national security of the United States. The artificially high prices of illegal drugs support the FARC in Colombia, support the (post US invasion) Taliban in Afghanistan, and bring crime rates to Caribbean cities that most Americans cannot even comprehend. This war, now supported by the privatization of prisons, has been fought since 1971 and in that time has turned millions of Americans into criminals. It is time to withdraw from this conflict and reallocate those resources to more pressing concerns, like health care. I only hope Barack Obama has enough political capital to start the withdrawal.

—Jonathan Cristol

When you step into office, make sure to keep your connection with the people who worked to put you there. We believe in your vision but we also know that you cannot put all of your plans in place at once because of state of the US economy. You will have to make sacrifices but you should let us know what those are and the details of how you are going to reach the goals that you have set out. Don't sacrifice strong and bold action for the sake of maintaining a good public image if that is a choice that you have to make. Negotiate with leaders we don't like, fight big companies who have been given unfair privilege and negotiate with Republicans to pass strong laws that will have a strong impact. We need substantial change even though we might not be ready for it. We cannot afford not to act or to waste these precious moments.

—Luke Bolton



Be a Democrat.

—Will Tesdell

Obama needs to protect access for women to safe legal abortions by selecting supreme court justices who represent the issues important to women.

—Kathleen Anderson

Americans have reached a point where they do not expect—let alone demand—much from their presidents. They don't have much reason to. In order to gain election and remain in office, candidates must maintain a moderate stance on most important issues. In many ways, we ask only that our president maintain the status quo. Obama will be far from an exception. On the heels of the Bush administration he will be considered a great president if he does little more in office than not make a colossal mistake. Upon election, Obama will instantly achieve legendary status as America's first black president. Surrounded by hype and idolized by the youth, he can likely afford to make safe policy decisions during his stay in office without compromising a legacy as "one of the great presidents." However, greatness is predicated upon courage and resolution. It is never achieved without chance. Therefore I would like to see Obama rise above the hype and become something more than a legend—a man willing to make controversial decisions.

—Abby Ferla

DRILL BABY DRILL

More of the Same

Bush & McCain are aberrations. Americans should expect serious leadership.

BY TRAVIS WENTWORTH

As the Bush era, a time in which the America was rebranded by Guantanamo, the Iraq war, unilateralism, and economic cowboyism, comes to a close, Obama's pedantic "change" message is undeniably good politics—even if it's not entirely true.

Countless reports, like The Economist's "global election" for the U.S. President, show incredible enthusiasm abroad for the way Obama would begin a reshaping of the American image to reflect a cooperative and pragmatic approach to the world's interconnected problems. What they also see in an Obama presidency is actually what he represents to Americans: a return to the ideals that made this country what it is.

Let's zoom out for a minute. The United States emerges from World War II not weaker, but stronger than before, the only global power, something of an accidental iron fist, which subsequent presidents weren't quite prepared to wield. This accidental power led directly to misadventures like Korea and Vietnam. But it also led to developments in technology and industry that buoyed American leadership. American power, though at times ham-fisted, and at times driven more by demagoguery than by pragmatism, has always been a subordinate goal, or perhaps an enabling force, to innovation, economic leadership, and humanitarianism.

With Europe in a tragic and ruinous state after 1945, the U.S. funneled billions of dollars in aid to European infrastructural development. In the face of global opposition, Truman helped create Israel in 1948. Maniacally anti-communist Nixon softened relations with China, Charlie Wilson helped Afghans drive out Soviet forces (though, of course, the Taliban ended up with many of the U.S.-supplied armaments), and Reagan helped encourage the fall of the Berlin Wall.

And after 9/11, when the U.S. stood on probably the greatest ever worldwide support, Bush squandered all of it with nauseating efficiency. As the U.S. puts on its ugliest face abroad, its homegrown problems seem to come to light as well: it is difficult to justify being the world's largest polluter, that the U.S. incarcerates a higher percentage of its citizens than any other country, that poverty and segregation exist in the U.S. on a different scale than in all other advanced countries.

The U.S.'s problems at home are inextricable from its image problems abroad. Barack Obama has committed to international institutions like the UN and the ICC, as well as tackling climate change and bolstering human rights. The world sees these positions and rejoices. But they also see these positions and think, if this is how the U.S. President behaves outside America, what will he do for Americans?

In an Obama administration, the issues that have been ignored or exacerbated by Bush will turn from problems to challenges—the latter implying acknowledgment that there is work that can and will be done.

Americans have faced serious challenges before. There's nothing remarkable about our current situation. Now let's all take a measured dose of American exceptionalism, and rise to the challenge.



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ON THE CAMPAIGN TRAIL

Photographing Like a Frog

Photographer Larry Fink speaks about The Democrats, photojournalism, and the future of our country.

INTERVIEW BY DANIEL TERNA

FREE PRESS: What don't we begin by talking about your project?

Larry Fink: I was on the road for *Vanity Fair* for six weeks with Clinton and Obama. It was during the high point of the contest between them. But before that I had been photographing for 52 years, and photographed for 22 years with a twin-lens reflex. This is a harbinger of my past. Now I use a Mamiya 6x6.

I had extraordinary access. The only access that you have to those campaigns or any other campaigns for that matter is through the mainstream media—or by being part of the staff or squad of the candidates themselves. Without being affiliated with *VF*, had I petitioned myself as the legendary fine art photographer or whatever the hell I am, I would have gone to the depot and been sent home to eat a banana.

But as it so happens *VF* is a general mass magazine, and politics is part of their métier. So at a cost to the magazine, I was able to access the candidates' plane, bus—the traveling press as it's called in the vernacular—and I got to hang out with the guys and gals of the press, who were working day in and day out to get pictures back to newspapers, magazines, press services, and wire services around the world and the country.

My position in terms of photographing was very different from the other responsible members of the journalistic press because I didn't have a daily to come into and fulfill—mine was either a weekly or a monthly, and hence I was able to work in film, not digital, because the dailies all work in digital because they have to download and transmit by day's end so that the next day's newspaper can be fulfilled with the various sound bites or visual bites of the day. I didn't have that kind of responsibility, fortunately for me, and fortunately for *VF* and maybe even the world, because I work better in square format and film, and I'm known to do that, and I'm always allowed to do that.

I did say to the guys and gals of the press that their whole legacy and their romantic position of yesteryear had been completely fiddled with by digitalis and the digital world. In the old days, photojournalists and writers especially would be finished with their day's work by nightfall, and they would then go to the bar and get themselves embroiled in drunken brawls or romantic liaisons—all kinds of legendary tales of unbelievable drama. And these guys [today's journalists] had to work way past midnight on their digital files and I told them that they were really boring. [laughs]

You have described your shooting style as that of a frog. How does your approach compare to the rapid shooting of today's photojournalists working with digital?

Digital workers tend to...[machine gun noise], because it's not film. The impulses are cheap, if you will. And they're endless—you go for 300 or 400 shots on a 'roll,' so to speak. I only have 24 exposures per roll, so I have to load up. Also digital guys and gals tend to look at the back of the camera, after three or four shots, to make a relationship with what they're shooting. I don't have that kind of relationship. I only have a relationship to my mind and to my memory, and the impulse that I have, and the experience that I have, rather than the experience that I have by looking at the immediate digital picture. I get that type of experience much later, at a very distant time in the dark room and so on and so forth.

That being said, I'm one-to-one with the experience as it unfolds not in virtual time but in actual time. And my memory is one-to-one with its electrical impulses to the experience that's in front of me.

The digital folks tend to look back and forth. And some of them, not the best of them, edit on the spot, in terms of the worth of the image. Worth meaning what? Worth meaning probably to their journal, which is not an insult because they're responsible professionals. But my idea of worth—in terms of how I shot and have shot all my life—is worth to some sense of posterity, that you're always making an ongoing, confluent history, a record of history going on in front of your eyes, of your experience. So editing is not about worth to the journal, but worth in the bigger factoring [arms outstretched].

Going back to the frog comparison... Digital guys are procreating their images like rabbits, whereas I'm digesting them like a frog, which is very, very slow [tongue flicks out, eyes shift, like a frog]. And then I eat. And a frog takes a little while to eat. And then we both gulp.

Do you think your images of the campaigns are more or less important as historical documents or artistic expressions than the work of photojournalists like Steve Crowley, Damon Winter, Doug Mills, and others who work in a more temporary and fleeting vein—daily newspapers—than your work, which appears slowly and eventually in galleries, museums, and books?

I don't think so. History has so many different levels. And the extemporaneous history of a confluent nature is equally as important as a picture that I make or somebody else makes, which

for one reason or another has tangents within it that fulfill certain properties of fine art, and so that has more hubris as authority, in an elite sort of way. But I wouldn't necessarily think that it was a more pertinent part of history. I think it is just possibly consequentially and inferentially informed from a number of different levels rather than just the linear journal of the day. On the other hand, Winter and Crowley are exquisite photographers who are deeply sensitive to any number of different ways of thinking and seeing. I don't find them or their pictures to be lesser than me.

There is a photograph you took of photojournalist Damon Winter in action.

He said it was the best photo of his bald head that he's ever seen. Inside the square frame is a whole confluence of triangles, with this bald head and a camera poking out.

So when did this project begin?

The New Yorker first came to me and asked me if I wanted to do this, and since I'm under contract to *VF*, I passed it on to my editor Graydon Carter, and he said he wanted to do it. But in fact it was fortunate he wanted to do it, because *The New Yorker* never got access. They got access to the candidate in a portrait session, with Platon. So *VF* could get access—and the Obama campaign is especially, extremely, studious and disciplined about how they disseminate their propaganda. The Clinton campaign was a little more flagrant and wild because they needed more and were surprised and startled by the Obama campaign and their uncanny acuteness.

It was six weeks long and then it was gone. I tried to go out again with McCain but by the time it would've been published in any form or fashion, it would've been beyond the time that the magazine could've utilized it in their particular way. So it was a dead issue and I moved onto another project.

The nature of my life is that unlike many fine art photographers, I don't get involved with 'personal' projects, in the sense of a year-long thing on work like Mitch Epstein, or how P.L. diCorcia, does these projects on people on the street or on wayfarer youth. I used to have that approach, but all I can say is that now I can depend on assignments because I'm curious about everything. After *The Democrats* I went straight to a job on sex trafficking in Connecticut for *Vanity Fair*, and spent six weeks on that, photographing in motels, in jail, with the judges, and so on. Rather than having a personal project, I personalize all of my projects. No matter what they are. Everything I touch—since my curiosity is concentrated on an intensely vast level—I hope to be able to think I can make pictures that are impacted.

How close did you get to the candidates? Were you able to speak personally with them, to get to know them briefly?

With Clinton and Obama, I never really gained real access to them, in the sense of being mister hang-around. That would take a very special position, like Annie Leibovitz or Dick Avedon if he were alive, or somebody like that. I'm well known for sure, but I'm not in the great airbrush of history. But staying with the campaign for three to five months—I think I could've gained that kind of access, had I gone on and on, but basically I was a hummingbird. I would come in, and spend three to five days and suck my beak deeply into the sweetness of the flower and then I would go off again. So I was sort of somewhere between a frog and a hummingbird.

I'm usually known for that very close proximity, very close comparative kind of psychological nuances. I got a certain amount of that, but I couldn't get much of it, in terms of the candidate. I got the others all around me and the crowd certainly to a great extent, but not the candidate, because the candidates are by definition busy. They need their private time. They don't need photographers looking for their deep psychology. God knows what for! Keep me here because I'm important to have a vehicle for some kind of expression, *VF* or otherwise, but if not farm me out.

Some of the power of your images derives from the fact that you are removed, that you are not always up close and personal—you don't get the perspiration on the candidates' faces, you don't use a zoom lens—you get these people to look normal, like regular citizens. When you were photographing politicians were they just people to you?

Oh yes, and I don't have any regard for anybody else being special or not. Not at all. I can photograph the proverbial janitor or you, I'm just looking at another person to see how they are and who they are and why they are and what it means to be alive, and in that moment. Politicians—they're special or whatever, assertive, important, but I'm just looking to see how they're breathing and how I feel about it then and there.

There are many more photographs, especially flattering ones, of Obama and his assistants and his group, as opposed to Clinton. Do you have something personal against Hillary Clinton?

Yeah.

By making her look so monstrous?

I don't know if the photographs are monstrous, but they were certainly critical. I didn't make her into a monster. First of all I didn't want her to be president, although I did think she would've been a terrific president. But I could do without dynasties for a while. I can do for somebody who came from nowhere and rose himself up through his brilliance and his humanity and his commitment to try to understand what it meant to change the world—something that we always wanted to do from the 60s.

James Baldwin wrote in an essay that in order for America to

truly be free it would have to be led by a black person, because the freedoms that we know and love, being born of such deep and sullied hypocrisies, and deep and sullied tendencies, such as the hypocrisy of slavery—America could never exonerate itself by its own means. It would have to be done by electing, ultimately somebody who was once upon a time enslaved. Not necessarily somebody, but a group of people. So Obama represents that in many ways. He is not the angry black guy, he's not gonna lead us into revolution. He's generally a liberal centrist and a very practical man, but he is a leader for sure. So I want Obama for president.

As far as Hillary was concerned, we were working in complicity when it came to how deeply odd she looks in some of my pictures. I didn't necessarily go out to make the pictures that I did—I didn't say 'today I will make a picture of her that will be a character assassination.' But she helped me by looking the way she does. She looked desperate, she looked hungry, she looked animal. Not necessarily unattractive to me, because I have all that in me too. I could've talked with her about the issues, about those particular impulses, but I don't think she would want to talk to me about them! But she came to the camera with a face which had to be photographed. I didn't screw up the lens, or choose a nanosecond of a moment that was about this odd, visual bite of horrific tendencies...her face stayed in those conditions for minutes. I couldn't help myself. I was victim. I was at her mercy.

You don't seem to be neutral about anything. What are your personal and professional ethics when it comes to creating images that will be seen on a massive scale?

Well I'm not a neutral person at all. I said at MoMA at a lecture: how long could you stay in neutral? You couldn't drive your car forward. And I'm not a photojournalist in the sense that I work for one vehicle that has to have the balance of objectivity as their credo. I work for so many different vehicles and generally people hire me for my skill and for my style but also for my impulse and opinion so I'm not obliged to be neutral. I'm actually obliged to be not neutral, because it's that for which I'm sought after. So my responsibilities are simply to be honest, and that doesn't mean to be biased, it just means to be me.

Have you been a political activist for your whole life?

Yes. But I've never been one to go out, and organize demonstration lines, or get involved with organizing unions or running to the population. When I'm left to my own devices I go back to my farm, my wife, my friend, and be alone, play the piano, look at my pictures, farm. So I'm not overtly committed to activism, but in my mind I'm activist and any time I get a chance to have a podium, which is not often, I will speak of the politics of the day. Throughout the whole bush regime, I've been notably outspoken and I wouldn't say seditious, but something of that order.

How will you react if McCain wins?

I'll cry. I can cry right now just thinking about it. I won't throw any bombs, and I won't think that the world is all over. I'll just think that a glimmer of hope was thwarted and that the propaganda systems that were ablaze and at work in my country were so powerful, that they essentially leached the intelligence out of the population and that we have so much, so much work to do for the next time.

Has this been the most important election of your life?

It's pretty much on the top of it. Vietnam, the civil rights movement, Malcolm X, and Martin. The Hippies, I thought that was a little silly, but it was fun. That stuff wasn't mass based, but it was mass based against the war, but the politics that followed was a free-floating expressionistic egoism, which couldn't have any credence in terms of leadership at all. It was elusive and temporal, but this is a ruthless pragmatism based on all kinds of craggy idiosyncratic negatives that live in the culture and this is extremely important.

It's a corny question, but do you have a message for us young people?

It sounds corny to say, but never give up hope. Because anytime that there's anyone out there with half a brain and a big heart, there has to be a day when the politics of generosity has to triumph and I won't put in the other claim which is that without it we'll have an apocalypse. I don't want to believe that. I'm a pathological optimist. But there is always hope wherever there's a germ of the imagination. And some degree of time before the future. The hope is always there.



Obama speaking at a high school in Westerville, Ohio, March 2nd, 2008. Larry Fink's photographs highlight the Democrats' primary campaign this spring and summer.

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ELECTION from p. 1

on Tuesday at equal intervals from 5:30AM to 9:30PM, two voting machines allows each person under two minutes to examine the ballot and figure out how to use the machine.

The Election Commission's reluctance to grant Bard students the unfettered right to vote follows a long tradition of opposition to students' participation in the local political process. Nearly a decade ago, Election Commissioner William L. Paroli Sr., who also chaired the Dutchess County Republican Party, systematically rejected all registration applications from Bard addresses, claiming that students must register and vote at their parents' address. As Becker points out, Paroli's position was without precedent and legally dubious at best. The County legislature formed a subcommittee comprised of one Democrat and several Republicans (including Marc Molinaro) that concluded the systematic practice of denying students the right to vote where they lived to be illegal. Though the subcommittee had no binding authority, Paroli was removed from office shortly afterward due to a felony conviction in connection with extorting money from several area businesses and the Republican Party.

Ganache, who succeeded Paroli, promised cooperation with Bard to allow students to register locally. But as Bard's subsequent participation in local elections began to sway results, a debate ensued over whether Bard students should be allowed to vote in a place where they only live temporarily. Becker points out that such opposition can only be hypothetical. "The law is very clear," he told the FREE PRESS. "It's not what we think the law should be, it's what the law is." As several court rulings have shown, including on behalf of students at SUNY Albany and SUNY New Paltz, students may in fact register to vote at their college addresses.

But the stonewalling by the Elections Commission and by the Red Hook Assembly (which is variously known as the Red Hook Assembly, the Town Board, and the Town Council), which has failed to pass the vote recommending the County Elections Commission establish new Red Hook voting districts (Barrytown, Annandale, and Tivoli are all within the Red Hook Township) might reflect a continued resentment of the fact

that students whose political leanings tend to starkly contrast those of the local community have such a large influence in the outcomes of local elections. District 5 remains illegally large because the mostly Republican board will not approve the recommendation.

Questions of legality aside, the Democratic candidates—including McKeon, who supports approving a Bard polling site—are beginning to echo arguments that Becker has been making for years: Bard students' contributions to the community earn them the right to vote locally. Students have volunteered

in local schools, run tutoring and mentoring programs, taught English as a Second Language, provided support at the Astor Home, among many other contributions. They also provide untold support for local businesses, and in many cases pay local taxes. They are under the jurisdiction of the judges and sheriffs who appear on the local ballot. To recognize students' contributions while resisting their rights as citizens to vote "reeks of hypocrisy," as Becker puts it. Students are thus taught "to be apathetic towards, and cynical of, the political process."

If there does remain ill will towards Bard students' participation in local politics, it might emanate from the infamous march that took place in Red Hook after John Kerry's loss in 2004. Students blocked traffic in the main intersection for nearly an hour, impeding the passage of emergency vehicles. For the Bard students, who have now all graduated, the march was most memorable for the aggressiveness of the police (documented on YouTube) and the arrests that took place, though the basis for the protest was not entirely clear. Unlike in 2000, there was no ambiguity about Bush's 2004 victory, and so the students'

decision to hold a protest in Red Hook seemed to suggest that they viewed the town as an enclave of red-state America, necessarily at odds with Bard's more progressive worldview. It comes as little surprise that such a rejection of good-faith political discourse should alienate Bard and Red Hook from one another. By now, however, various factors have contributed to better relations, and if the candidates' statements in this issue are to be taken at face value, Bard and the local communities are starting to recognize one another's importance.

On an official level, the results of the election won't come as a sea change in Bard's relations with local legislative boards, according to Bard VP Jim Brudvig. "I've worked successfully across party lines," he says, and interactions between Bard and local communities are already well in place, and generally function well. Micki Strawinski, who runs the work/study program at Bard, was elected last November to the town council, and Sue Crane, the Republican town supervisor, is a Bard alum.

New York State elections laws allow the unusual practice of 'electoral fusion,' by which several parties can present the same candidate. As a result, many of the candidates appear several times on the ballot for the same position. Because the voting machines allow only one vote per category, there's no risk of invalidating the ballot by voting more than once; similarly, a vote for the candidate in any of the listed parties counts the same way, as one vote for that candidate, and not for the candidate as part of that particular party.

This year, the town board race is somewhat unusual. The seat Latimer and McKeon are running for, which Latimer now occupies, was won by Sue Crane in 2005, who was elected to the standard four-year term. In 2007, Crane ran for town supervisor and won, leaving her seat vacant; by New York law, when a seat is vacated, the board by a majority vote can appoint interim board members who can serve up to a year. In 2007, when Crane won the Supervisor seat and when two other Republican board members were voted out, Crane and those members voted, as their last act in office, to appoint Latimer to the seat that was to cede to a Democrat, thereby maintaining a Republican majority.

Populist HALLOWEEN COSTUMES



Joe Six-Pack



Hot Pitbull Hockey Stars



Joe the Plumber



Golden Parachuters

TRAVIS'S PRETTY PICTURE

The Stissing Mountain Firetower hike, near Pine Plains, a mere 20 minutes from Bard, offers incredible heights and incredible views. Drive straight through Red Hook on 199, past the Taconic, turn right on Lake Road and drive 1.5 miles, park on the left, climb the trail on the right, 30ish minutes to the top. Then climb the firetower.



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 Milton Avery Graduate School of the Arts
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TASTE of BUDD'S CHOCOLATE DESSERTS

OBITUARY

Infinite, Though not in Jest

Reading David Foster Wallace was always a comfort, though we were never really sure why.

BY CLAIRE LUTZ

When I first learned of David Foster Wallace's death—he hung himself in his California home on September 12—I felt an urgent need to open up one of his books. Rereading a favorite book is a comfort in the best of times, but at that moment I wanted more than anything to be blanketed, to be sheltered by the clamor of his distinct voice his unbelievably long sentences, his pitch-perfect modifiers paired with easy colloquialisms. Basically, I wanted to be sheltered from the world where the owner of that voice no longer lives, walks, thinks or writes. The last sentence of *Infinite Jest* seemed appropriate. Rereading it gave me the same impression it gave me a few years before, when I thought: I know nothing more now than I did at the beginning of all this. But that doesn't matter. For all of Wallace's cerebral detachment, reading him is an exercise of the heart.

And when he came back to, he was flat on his back on the beach in the freezing sand, and it was raining out of a low sky, and the tide was way out.

That heart is what makes his writing so important. Of David Lynch, Wallace wrote, "I felt like he showed me something genuine and important...that he couldn't have done it if he hadn't been thoroughly, nakedly, unpretentiously, unsophisticatedly himself." Fittingly enough, part of what makes Wallace's writing so memorable is the remarkable way in which his writing (fiction and non-) bears the standard of his personality. The combination of his unique linguistic style and the application of that style to the persistent themes like addiction, entertainment depression, and the hyper-self-awareness that flourishes amid frenetic external stimuli, points directly to his life and personality—his self. But unlike Mr. Lynch, that self was simultaneously naked and dressed to the nines.

He was, to put it gently, verbose. His writing is so enthusiastic you practically expect it to run straight off the side of

the page. Paragraphs span several pages, the footnotes themselves have footnotes, and his grammar is belligerently precise. But the really remarkable stuff was beneath all of the stylistic trappings. The skin and fat and muscle, the viscera of his writing, rests in his ability—no, his commitment—to value every person as such. In each of his characters, whether it be the recovering Demerol addict Don Gately, a fictional aide to Lyndon Johnson, a suffering wife, an Illinois junior boxing champ at the state fair, or John McCain in the 2000 primaries, he is sure to



find some nugget of human honesty, it is not just that he's able to find these sympathetic moments, but that he cares enough to do so.

It's this thorough examination of subjects as wide-ranging as the GOP and a pot-smoking teenager that brings a fundamental sense of truth to his work. His trenchant insight provides the groundwork for his incredible wit, the way that truly funny people are also very intelligent. To wit, his dead-on assessments of "K-Mart people" at the Illinois State Fair are unintentionally hilarious: "They own firearms and do not hunt...they read the Star without even a pretense of contempt and have toilet paper with little off-color jokes printed on it." I think anyone who's spent time outside of a major city knows what he's talking about, but as soon as he finishes this bit, he turns around to look at it from another angle. "Now I feel like a real East Coast knob," he writes,

"laying judgments and semiotic theories on these people who ask of life only a Republican in the White House and a black velvet Elvis on the wood grain mantel of their mobile home." Sharp though his observations may be, the undertone is sympathetic, not derisive. It's as if he believed that just spending enough time thinking about something would lead him to find something valuable and sacred in it. The way his work resonates both with his generation and with ours, I believe, evidence that he was right. We follow his endlessly looping discourse even while knowing that there is no concrete destination in mind. We are satisfied with the impression he gives us by honoring a person from all possible angles.

When I say "we," I do not intend to exclude those who are unfamiliar with David Foster Wallace's work. For those who have never encountered it, he is considered one of the more influential writers of his generation, which is described as the second wave of postmodernism. *Infinite Jest* is the novel that brought him to the forefront of the literary world, a novel characterized by its rather

impressive length, as well as its lack of narrative direction. It was the first book of Wallace's that I read, and while it is not my favorite—I like best the nonfiction pieces he penned for *Harper's*—the sheer experience of slowly working my way through the novel's imaginative but achingly real world left a memorable impression on me. I sought out and devoured the rest of his work.

When I learned of his death, I read many moving tributes to his life and work. Those tributes offer a more articulate version of what I have attempted here. I am simply an admirer, and I am no authority. Of his death I can only say that like many suicides, it is befitting of the word tragedy. We onlookers, we who page after page followed the serpentine course of his musings and were too engaged to ever question where he was going, feel that his final act could have been avoided. But we must assume that he would disagree.

Sri Lanka: Creative Media in a Time of Conflict



informal talks with artists and filmmakers

Friday, November 7th
Avery Center for the Arts

No More Tears Sister: Director's Cut
Film Screening with Helene Klodowsky
Ottaway Theater 7:30-9:00 PM

The Splintered Face: Tsunami Poems
Poetry Reading with Indran Amirthanayagam
Ottaway Theater 8:00 PM

The Art of Forgetting
Film Screening with Lisa Kois
Ottaway Theater 4:30-6:00 PM

Sri Lankan Dinner 6:30-7:00 PM (FREE - with RSVP!)

The Vitality of Creative Media in a Time of War
Discussion with participants moderated by Kristin Scheible
Ottaway Theater 7:00-8:00 PM

Art Installation by Nadia Haji Omer
Reception with refreshments
Integrated Arts Studio 8:00-10:00 PM

Crossing Fires ← TV episode for Young Asia Television featuring M.I.A., never before shown in the US.
Time: TBA

email: Hsbardsri Lanka@gmail.com

BARD BANDS

dANA

Bard Band Extraordinaire and Not Psychedelic

Colonialism Bullshit

BY EMILY DIAMOND

I sat down outside the campus center with Zero Cool and Amber, the two members of Bard band dANA, to discuss the repercussions of their performance at Smog last Monday. Amber reminisced, "Fuck, we just subjected these people to really brutal shit." The music was very loud. Too loud. "Harsh noise shit," described Zero Cool. But this was an unintended ramification of subpar equipment and lack of sound crew, and not an intentional deaf-fest on the part of the dANA. "We just want to apologize to anyone whose ears got hurt."

"We don't want to alienate anyone," Zero Cool said of his connection with a live audience. The band takes a communal approach to composition, encouraging anyone who is interested, regardless of formal training and musical or artistic experience, to join their collective. "We like unskilled musicians; unvirtuosic." But dANA's creation goes beyond auditory boundaries. Both Amber and Zero Cool work on visual

projects in a variety of mediums that compliment their music and expand on their motive of communal conception. They say they want to, "engender the unlearning of what you would typically identify with in writing music. We encourage all kinds of people to collaborate with us." They are looking for someone to start videotaping their performances and there is even a visual zine in the works.

Conceived a mere one and a half years ago, dANA is open to any critique and interpretation of their sound and image. They wanted to clarify that their music was not meant to convey any tribal mysticism, exoticism, or transcendental motives. "Psychedelic musical colonialism is something we don't associate with," said Zero Cool. "I don't want to recycle anything," Amber added.

The band's next live show is at Smog on November 14th. To see and hear more about dANA visit their MySpace at www.myspace.com/dANAtantastic



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SMOG

MONDAY
OCT. 20
FEAT JEFF JOYAL,
DANA, BDRMPPL,
PICTURE PLANE

FRIDAY
OCT. 24
FEAT. PANTS YELL!,
CASIOTONE FOR
THE PAINFULLY
ALONE, SHE KEEPS
BEES

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NE TRIO	AGONY & IRONY	SEE ALBUM TITLE
ALL GIRL SUMMER FUN BAND	LOOKING INTO IT	TWEE POP GIRLIES STILL MAKE POP
ALL THE SAINTS	FIRE ON CORRIDOR X	SLOW CHILL ROCK MARS VOLTA GETS HIGH?
BDRMPPL	CYBERPUNK (SINGLE)	PLAYING WITH PICTURE PLANE. SMOG WILL LOVE
BECK	MODERN GUILT	BECK MAKES ME HATE SCIENTOLOGY A LITTLE LESS
BEN FOLDS	WAY TO NORMAL	WHATEVER, I LIKE BEN FOLDS
BRIGHT BLACK MORNING LIGHT	MOTION TO REJOIN	HIPPIE/DRONE/JAM/LOVE/STUFF
BRIGHTON MA	AMATEUR LOVERS	21ST CENTURY POP TOP 200 BOB DYLAN
DAVID VANDERVELDE	WAITING FOR THE SUNRISE	WILCO SUNNY HIGH VOICE GUY FOLK ROCK
DEERHOOF	OFFEND MAGGIE	DA GUD STUFFS
DIANE MARIE KLOBA	FOR YOU, STRANGER	seriously weird but ok
DUNGEN	4	I LOVE THESE CD
ELSIANE	HYBRID	PORTIS BJORK GIRL STUFF
EXPERIMENTAL DENTAL SCHOOL	JANE DOE LOVES ME	OAKLAND ART ROCK
FLEET FOXES	FLEET FOXES	DREAMY HARMONIES
HER SPACE HOLIDAY	SLEEPY TIGERS EP	SOME CUTE WHISTLING ON "JUST ANOTHER DAY"
HERMAN DUNE	NEXT YEAR IN ZION	LETTIN YOU KNOW EVERYTHING IS OK
JENNY LEWIS	ACID TONGUE	SWEETIE FRY
		FROM JOE STRUMMER (CLASH) MOVIE WITH SONGS
JOE STRUMMER	THE FUTURE IS UNWRITTEN	BY WOODIE GUTHRIE AND BOB DYLAN AND NINA
		SIMONE
KARL BLAU	NATURE'S GOT AWAY	folk rock from k recs, has collaborated with the
KINGS OF LEON	ONLY BY THE NIGHT	microphones and other pac northwesterners
		FFATTIES
LEXIE MOUNTAIN BOYS	SACRED VACATION	all girl all vocal/acapella chants/experiments pretty
		cool from baltimore
LIA ICES	NECIMA	almost too pretty/serious with typical pop compositions
		also w/ female vocals; mostly acoustic w/ piano,
		strings
MARGOT & THE NUCLEAR SO AND SO'S	DAYTROTTER EP	REAL SLEEPY SOFT STUFF FROM BLOOMINGTON
MARNIE STERN	THIS IS IT...	DEERHOOF GUITAR SCALES WITH HUMAN SINGER
OXFORD COLLAPSE	BITS	LADY
PALMS	IT'S MIDNIGHT IN HONOLULU	NICE GUY POP SONGS
		down tempo rhythmic stuff w/ female vocals
PAS CHIC CHIC	AU CONTRAIRE	FRENCH BAND WITH A LITTLE BIT OF "T. REX, BOWIE,
PICTURE PLANE	TRANCE DOLL (SINGLE)	AND VELVET UNDERGROUND"
PORT O'BRIEN	ALL WE COULD DO WAS SING	PLAYING WITH BDRMPPL. SMOG WILL LOVE
ROTHKAMM	OPUS SPONGEBOBICUM	HAPPY ALASKA GUY WANTS YOU TO SING
SHEARWATER	ROOK	ESTABLISHED GERMAN EXPERIMENTAL COMPOSER
THE BLACK KIDS	PARTIE TRAUMATIC	PLAYING AT BARD. SOFT AND STRETCHY.
THE BOXMASTERS	THE BOXMASTERS	DANCING WHILE CRYING WHILE EATING
THE CURE	HYPNAGOGIC STATES	BILLY BOB THORTON SINGS POP COUNTRY
		THE CURE IS STILL HERE
THE DARK ROMANTICS	HEARTBREAKER	thirteen tracks of dark, sexy, transcendental rock and
THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING	roll
		SOFTIE SPITTR STREET LICKR
TOBACCO	FUCKED UP FRIENDS	do you know black moth super rainbow? it sounds like
TV ON THE RADIO	DEAR SCIENCE	them...actually it's one of the dudes from them so it
		sounds really similar and cool
		it's TV ON THE FREAKIN' RADIO COME ON
WOMEN	S/T	POP WITH SIMPLE TOOLS HAS ANIMAL COLLECTIVE-Y
YO! MAJESTY	FUTURISTICALLY SPEAKING..NEVER BE AFRAID	MOMENTS
		GIRLPOWER

Leanne Won?!

Did the Judges of the hit Bravo Show Project Runway choose winner Leanne in poor fashion taste?

BY Zach Kussin

I really don't know how this could have happened. I was positive that Korto Momolu was going to be named the winner of Project Runway. How could she not have been?

Her final collection was undoubtedly the most impressive when compared to the other two contestants' due to her success in translating her native West African heritage, her spunky personality and her fiery passion into never-before-seen evening looks to win the competition. Her color palette, rich in vibrant teals, greens, goldenrods, whites and neatly toned tans, combined with decorative draping and ruffling techniques, gave her collection fabulous elements of sharpness and sophistication that, in my opinion, are all worthy of more praise.

Leanne's show, however, lulled me to sleep. I quickly grew tired of her over-repeated turquoise and off-white fabrics molded into wave patterns. Her work looked too styled, too artful and seemed meant for very specific occasions.

The boys at projectrunway.com, the

internet's finest fashion show blog, would certainly disagree with me. In their October 16th post, they write highly of all the artful components that Leanne incorporated into her line. They refer to her collection as truly unique and innovative. Although they're right to assert that creative individuality in design is an important criterion for judging Fashion Week looks, it's important to remember that a designer's uniqueness must also translate into wearable fashion. Whereas Korto's collection promoted a very practical evening look for women of all shapes and sizes, Leanne's water-inspired line resembled an array of formal wear appropriate for anorexic guests of beach weddings.

Perhaps Heidi Klum, Michael Kors and Nina Garcia have all gained a taste for overly-fashioned design by spending the entirety of season 4 learning to love Christian Siriano's "fierceness," but it seems Project Runway has become too art-oriented in judging fashion. What can we expect to see in next season's finale? Actual costumes?

Leanne Won!!!

Her refreshing pieces were works of art. Korto's could be sold off the rack.

BY KAREN JOHNSON

It's no surprise to me that Leanne Marshall came out on top at Bryant Park. Her looks were sleek and sophisticated, beautifully tailored, and above all, refreshingly unique. Her color choices added a sense of class to the environmentally friendly fabrics. Leanne's pieces appeared to be effortlessly sculpted, unlike Korto's overworked, over-embellished pin tuck details.

I'll say this for Korto: her simple evening gowns were pretty, her color choices were vibrant and flattering, and her jewelry was cute, if a little overpowering. However, anyone watching a high fashion show runway will know that the most highly regarded pieces are works of art, and not necessarily meant for the every day woman.

Korto's collection could be sold off the rack to many women, but that's not the point of runway shows. Her line lacked cohesiveness and didn't show the fine execution we have come to expect from the top fashion designers on Project Runway. Learn to blind hem, Korto, especially when a dress is so long that your model has to pick it up in order to walk. Was I the only one watching who sat nervously on the edge of her seat waiting for the model to trip and fall into the audience?

Where did the Korto we all fell in love with go? In earlier episodes of

this season of Project Runway, Korto showed she had a unique sense of proportion. Remember the bell sleeves and modern take on the wide leg pant? None of that sort of artistry showed up in her collection, except the wide sleeve paired skirt that was clearly too short for the model.

Leanne showed us a high-waisted pant that made Kenley's hip-hop look beg for mercy. Her skirts were architectural and able to push outward without widening the models' waists, or placing unflattering emphasis upon their hips. The combination of soft and solid in her collection was beautiful, when it could have easily gone flat, and the variations in the wave patterns were smart and subtle enough that they're worth a second, and even third look. These pieces are one of a kind, and they showed an artistic genius that today's high fashion really needs.

Leanne is a smart, stylish designer who's ready and able to press the boundaries of cutting-edge fashion. Korto's fashions may appeal to the masses, everyday people who buy off the rack at chain department stores. She certainly has a future in fashion, but high fashion is about the art, and that's something Leanne Marshall has mastered. In the end, whether you loved Korto or Leanne, or even Jerrell, we can all still rejoice that Kenley was sent back to her tugboat.



Baking for the Holidays with Dimin Xu

Dimin reminds us that it's never too early to start thinking about the holiday season.

FRENCH YULE LOG (BUCHE DE NOEL)

Ingredients:

2/3 c. sugar
2 eggs
2 tsp. vanilla
Grated rind of one lemon
1 1/4 sticks (5 oz.) butter, unsalted
1 tsp. flour (for preparing pan)
2/3 c. all purpose flour
1/3 c. cake flour

Directions:

1. Preheat oven to 375°F.
2. Melt butter over a medium high heat until lightly browned. Remove from the heat; measure out 2 teaspoons of the butter and combine with the tablespoon of flour; use this to grease the pan.
3. Spread a sheet of wax paper over the baking sheet, letting 2 inches hang over the sides. Paint the wax paper with the flour/butter mixture.
4. Break the eggs into a mixing bowl. Beating at low speed, slowly sprinkle in the sugar, then add the vanilla and lemon rind and beat at high speed for 5 minutes or longer until the eggs have doubled in volume and are heavy and thick.
5. Combine all-purpose with cake flour, mixing together well.
6. Into the egg mixture, sift 1/3 of the flour, folding in gently. Next, add about 1/3 of the butter. Continuously fold in the rest of the flour and butter until all have been incorporated.
7. Pour into the paper lined baking pan. Bake 12 to 15 minutes until the top of the cake is barely browned or starting to color and is slightly springy.
8. Remove from oven and sprinkle top with 1/16 inch of confectioners' sugar; cover with a sheet of wax paper, and a damp towel. Set a tray or baking sheet on top of and reverse the two; allow to stand for 10 minutes upside down, then remove the baking pan, and carefully peel off the wax paper.
9. Frost with chocolate frosting. Flavor the frosting with a tablespoon of dark rum. Spread the icing evenly over the cake and roll up jelly-roll style.
10. Place cake on a serving tray, seam side down. Slip a piece of wax paper along each side. Cut off a little of the cake from each end, on a bias; insert a piece of the cut off cake into the rolled up cake to serve as a branch or bump.
11. Frost the cake, applying a textured look in order to give the cake a surface which has the appearance of tree bark. Decorate with holly, cranberries, nonpareil, and/or other seasonal decorations. Chill until ready to serve.

CHINESE NEW YEAR STICKY CAKE

Ingredients:

3 1/4 cups (1 400 gram bag) glutinous rice flour
2/3 cup brown sugar or 2 slabs (about 5 ounces) Chinese brown candy (pean tang in Mandarin, peon tong in Cantonese)
7 ounces boiling water
1/2 cup Chinese dates, softened in water, cut in half, pits removed, or 1/2 cup of dried fruit or 1/4 cup dates and 1/4 cup nuts
1 tablespoon milk
Water, as needed
1 tablespoon white sesame seeds
1 tablespoon vegetable oil or nonstick cooking spray

Directions:

1. Prepare the wok for steaming.
2. In a bowl, mix the boiling water and the sugar, stirring to dissolve. (If using peen tong, break the candy into several pieces, so that it will dissolve more easily in the boiling water). Cool. Soak the Chinese dates in hot water for at least 30 minutes to soften. (You can also soften them quickly by placing them in a bowl with water and microwaving on high heat for 30 seconds). Cut the dates in half and remove the pits.
3. Place the glutinous rice flour in a large bowl. Make a well in the middle and stir in the sugar and water mixture. Add the milk and begin shaping the dough. Add 1 tablespoon of water to the dough at a time, until you have a smooth dough with a satiny texture. Incorporate 1/2 - 3/4 of the Chinese dates, nuts or other dried fruit as you are adding water and working with the dough.
4. Grease a 7-inch square cake pan with vegetable oil or a non-stick cooking spray. Place the dough in the cake pan and spread it out to the edges. Decorate with the remaining dates, lightly pushing them into the dough. Sprinkle the sesame seeds on top.
5. Steam the cake over medium-high to high heat for 45 minutes, or until the edges of the cake pull away from the pan. Remove the cake from the heat and cool.
6. Use a knife to loosen the edges, then remove the cake. Wrap in wax paper and refrigerate overnight.
7. To serve: Cut the cake into quarters, and then into thin slices 2 - 3 inches long and 1/4-inch wide. You can serve the cake as is, or reheat it in the microwave (the amount of time will depend on the size and power of your microwave - start with 10 seconds and then microwave an extra 5 seconds if needed) or re-steam it for 4 - 5 minutes.

You can also pan-fry the cake, dipping the cake slices in an egg wash before frying. Use a small amount of oil so that the cake will not taste oily. Heat the oil on medium-high to high heat, then turn the heat down to medium and brown the cake slices briefly on both sides.



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Local Food this Fall

Though the weather is getting frosty, there are still fresher culinary choices than canned beans.

BY TAM SIN FLANDERS

Now is the time that the local food season starts winding down, and we have to start relishing the in-season foods that are still making their way to Kline. Depending on your expectations, you may be excited or disappointed by the amount of food in Kline that is sourced locally. Know, however, that four falls ago was the first year Kline had local apples. Really. 2004 was the first year Bard served Hudson Valley apples. It's shocking, but it helps explain how far things have come at Kline. The local food you see comes from a series of local partnerships Chas Cerulli, Senior Director of Dining Services with Chartwells, has formed over past last three years.

When Chartwells first started considering purchasing local food, it was navigating what appeared to be insurmountable corporate barriers. Currently, Chartwells sources its food from five or six large food distributors, working in a food distribution system meant to streamline and ensure payment, delivery, insurance, and quality control. In the beginning, the prospect of buying locally was plagued by questions such as how could Chartwells maintain separate accounts with twelve different small farmers? How would busy farmers be able to make deliveries? How could farmers guarantee a constant supply and ensure regular delivery of produce to provide over 3,000 meals a day?

Chartwells currently receives its produce from two distributors out of New York City, Baldor and Riviera. In the last year, both companies have started offering locally-grown (Hudson Valley region) products as an option. But for those of us already in the Hudson Valley, what kind of ecological/economic improvement is that, if food grown locally is shipped south in order to be shipped north again?

Four years later, multiple ways of eating local food have been worked out. We who eat local produce in Kline are enjoying the 'fruits' of a relationship formed between Cerulli and Chuck Abraham, a local orchardist/farmer from Germantown whom you may recognize as the guy who serves us cider. Chuck coordinates the purchase, pick up, and delivery of fruit and vegetables from half a dozen other farms in Tivoli and in Columbia County, including cider, apples, pears, plums, cherries, tomatoes, winter squashes, mushrooms, kale, chard, carrots, and potatoes, greens, peppers, eggplant, broccoli, and corn.

While people here during Summerscape and L&T got to enjoy the bulk of this locally sourced produce, September through November, the rest of us get to taste the late season local apples and pears, cider, winter greens, and squashes. Foods with something of a shelf life—beets, parsnips, and potatoes—can go on feeding students into the first weeks of December.

But local means more than just produce at Kline: the tub ice cream is sometimes from Sinon Farms in Salt Point, and in the Green Onion you can find Bora Bora Juice from Highland, and Square Bites snacks from Poughkeepsie (these are obviously locally manufactured rather than grown). The bread this year comes from Rockland Bakery out of Newburgh. Some apples and cider comes from Stone Ridge Farms across the river. From time to time, Chartwells grass-fed meat from Prospect Hill Farm in Pine Plains to diners at Manor. We've enjoyed Hudson Valley Fresh milk, from a Dutchess County dairy cooperative, for over a year now. The eggs, although not local, have become cage free in the last year, a program that Bard piloted and that is now in Chartwells schools

nationwide. Cerulli is also looking into the possibility of buying frozen processed local tomatoes from a company called WholesomeWave out of Connecticut to serve in Manor and Down the Road.

If you live off campus or are looking for some alternatives to Kline, there are still many other ways to eat or buy local:

Montgomery Orchards Farm Stand on 9G at the 9G/199 intersection offers a 10% discount to Bard students and faculty on Wednesdays. Farmers' markets in Hudson (Saturday 9-1), Rhinebeck (Saturday 10-2, Thursday 3-7), and Hyde Park (Saturdays 9-2) also go through the end of October or November. Bard students who frequent the Rhinebeck Farmer's Market can find mushrooms, honey, maple syrup, jams and spreads, pesto, yogurt, cider, candles, homemade pasta, wine, and venison and other game. The Community Garden is growing as strong as ever this year and next year should be producing blueberries off of the 100 plants that were planted last year. If you have a partial meal plan or live off campus, it is never too early to reserve a local CSA (Community Supported Agriculture) share for next year. A share at most CSAs—two to three grocery bags every two weeks—feeds 3 or 4 people who are cooking for themselves. There may also still be winter shares available with Hearty Roots (typically three pick-ups in November and December): **Hearty Roots Community Farm**, Tivoli, www.heartyroots.com; **Germantown Community Farm**, germantowncommunityfarm.blogspot.com; **The Farm at Miller's Crossing**, Hudson, kasorganic@hotmail.com.

Pick your own apples through October at Mead Orchard in Tivoli or Greig Farm on Pitcher Lane in Red Hook (off Route 9). REALLY FUN.

Pick up a copy of *Local Food Guide for Bard Community 2007* at the info desk or post office for this information and a list of pick-your-own farms, farm stands, health food stores, and other sources for local products.

This list features sources of individual local products in towns directly adjacent to Bard. There are many more options within 20 miles of Bard.

Meat: Besides eating canned and preserved local vegetables, meat is one of the best ways to eat local during the winter; **Northwind Farm** (on Kerley's Corners Road in Tivoli) sells free-range chickens and turkey and grass-fed beef; **Awesome Farm**, sister farm to Hearty Roots in Tivoli, sells chicken, turkey and lamb, available next season; **Gigi's market** (near Greig Farm in Red Hook) and **Fleisher's Meats** in Kingston (no longer in Rhinebeck) sell grass-fed and organic meats, much of them local.

Cheese: Bard Cheese Collective makes cheese from local raw milk and offers workshops on making your own cheese; cheese is sold at most of the farmer's markets in the area.

Eggs: **Awesome Farm Eggs** at Montgomery Orchards Farm Stand, and later in the season at **Gigi's**; **Feather Ridge Farms**, a bigger but free-range organic operation in Elizaville, sold at Hannafords, The Country Grocer in Tivoli, etc.

Honey: **Germantown Community Farm** (on 9G in Germantown) sells **Anarchy Apiary Honey** made by Sam Comfort of Bard Bees; **Montgomery Orchards** sells their own honey; and **Ray Tousey's** (of Clermont) at farmstands in the area.

Mushrooms: Local shitake mushrooms at **Gigi's market** and farmers markets.

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1. Barack Obama (Vote Nov. 4th!)
2. The new generation of Macbook and Macbook Pro
3. Zizeck
4. Fashion Keffiyehs
5. Bard
6. Top Chef (New Season begins Nov. 12th!)
7. Thanksgiving Break
8. A Carefree Freshman Year
9. Singles in Village Suites
10. IKEA

WORST:

1. John McCain/Country First
2. Your Dell
3. Lacan
4. Plaid Winter Scarves
5. Vassar
6. Iron Chef
7. Returning to school after Thanksgiving Break
8. Senior Projects
9. Trailer Triples
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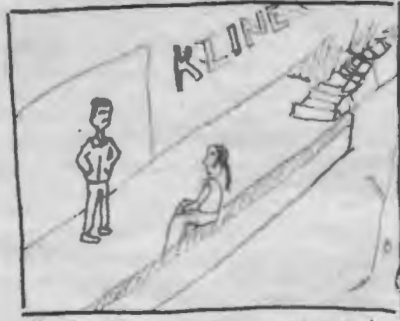
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academic stress, feelings of isolation or loneliness, or anything else that's troubling you. Our column, like our hotline, is student-run, so we know where you're coming from. Submit anonymously or sign your name, it's up to you. Send your questions to Ask Brave via email askbrave@bard.edu or through campus mail to PO Box 1125. Of course, if you don't feel comfortable having your question published, you may, as always, call x7777 and ask for a BRAVE counselor.

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