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## Bard Free Press, Vol. 10, No. 6 (April 2009)

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BARD FREE PRESS

ANNANDALE ON HUDSON, NY

APRIL 2009

VOLUME 10 ISSUE 6



# bard free press

freepress.bard.edu

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*special thanks to rob ross for laying out his own page*

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Congratulations Bill Griffith for successfully identifying the individuals in the negatives from the March 2009 issue. You have won a free tour of the FREE PRESS office! Please email BardFreePress@gmail.com to schedule a tour.

## LETTERS TO THE EDITORS

Enrico,

Just because you've been to Baltimore does not mean you get to continually refer to it as "wham city" as if you know what that means or are part of that scene/culture/environment. Additionally, we from the area prefer the name "charm city."

Thanks,

A Local

P.S. Your article sucked otherwise. It's weird to say this, but you should not be published.

Dear Local,

We suggest that you channel your rage for Enrico in a journalistically beneficial way by joining our staff and writing things that you find up to your standards.

Love, Emily & Emily

Editors

Good second issue, but why was half the paper devoted to art? Its frustrating to see our campus newspaper give so much space to an elective topic while at the same time neglecting on campus reporting. There is more to Bard than politics, but you would [sic] realize it reading this issue. The Planning Committee gave you money to buy A&E tickets to bribe people to cover on-campus events - what happened to that? Send me a few movie tickets and I'll get on that like shit on Velcro

Alex Enksen is probably the best journalist on campus

Whose idea was it to consolidate the papers again? Someone should tell that person how much Leon liked the idea, and how much better the campus newspaper is now that it has more resources.

Constantly dissatisfied with your work,  
Rob Ross

Rob,

We appreciate your concerns & find you to be an invaluable presence at Bard College. Your presence will truly be missed next year. If you find yourself without a job in this tough economy, there is always a place for you at the FREE PRESS.

Love, Emily & Emily

## Red Hook Republicans Battle Strawinski over Voting Booths on Campus

by michael wittner

For nearly a decade, there has been discussion of putting voting booths in the MPR. The current polling station that serves Bard's district is located at St. John's Episcopal, a small, antiquated church in Barrytown. The situation is inadequate for a number of reasons: It is not centrally-located (it is at least 2 miles from any residential neighborhood), it is not handicap-accessible, it does not provide adequate parking, and it does not provide enough space for the required number of voting machines. (New York State law requires one privacy booth for every 300 voters.) The lever machines can only accommodate 999 voters; whereas the district has at least 1500 residents. Meanwhile, more than 80% of registered voters in the fifth district live within walking distance of Bard. However, attempts to change this were futile until November 2007, when Democrats gained a majority on the historically Republican Red Hook Town Board.

Micki Strawinski, who currently directs Bard's Work-Study Program, is also a Democrat on the Red Hook Town Board. In February, Lisa Pullaro, a Republican whom Strawinski unseated in 2007, filed a formal Ethics Complaint against Strawinski, claiming that because Strawinski works for Bard, voting on the issue would represent a conflict of interest. Strawinski points out that during the elections, in the fall of 2007, all candidates formally debated the issue. Each candidate, including Pullaro, agreed that should the numbers warrant a change in polling locations, the Board would pass a motion to move the issue to the County Board of Elections, a group that is officially authorized to designate polling locations.

According to Strawinski, Pullaro's actions were influenced by a Facebook posting she came across. Pullaro was suspicious of an invitation to all Bard students to discuss local issues and the progress of a polling station with Strawinski and another Board Democrat, Robert McKeon. Pullaro e-mailed Strawinski, informing her that she found it

"concerning, and somewhat unprofessional, that a meeting to provide an update on 'the progress' of an issue is being held prior to sharing that information with fellow Board members."

In addition to chairing the Work-Study Program, Strawinski also serves as official Town Board liaison to Bard College. "Town boards tend to have liaisons to the schools, to the fire department, to the police department, et cetera," explains Strawinski. "As liaison, it's my job to attend as many roles as possible, including answering questions about policy and procedure, going to press releases, and letting the community know about Bard student involvement." Strawinski claims that she was invited by the Bard Democrats to speak and was only fulfilling her duties as liaison.

However, Republicans on the Red Hook Town Board have long been suspicious of Bard students actively trying to sway elections. Republicans were horrified when during the 2008 presidential elections Bard students put up signs over campus touting the fact that a mere 700 votes were needed to win the fifth district for Democrats. (There was speculation among Republicans that Strawinski put these posters up herself.) Republicans are resentful that Bard students, who do not pay taxes and will likely live in the area for a maximum of four years, have the ability to change election outcomes. Strawinski points out that even though Bard students do not pay local taxes, the college itself contributes more to the local economy than perhaps any other institution.

Strawinski also points out that in general, Bard students do not vote in local elections. According to Strawinski, "Bard students generally do not vote in any election unless they are completely well-informed about the issues. Bard students are not adequately familiar with Red Hook and county politics, and therefore abstain from voting." Therefore, a polling station in the campus center would not

likely affect local politics in any profound way. Additionally, students must be registered as New York voters in order to vote in local elections, and many students do not opt to vote locally when the issue is presented to them. Strawinski was adamant that moving the polling station is not an effort to increase the proportion of Democratic votes. It is only a reaction to the fact that St. John's Church cannot adequately support the fifth district's population. Bard's MPR presents an attractive and logical alternative.

Despite everything, Strawinski did recuse herself from the initial vote (during which Pullaro, her husband, and others made confrontational ad hominem attacks on her moral character) while she contacted Town Board members and attorneys familiar with state law to determine whether or not voting on the issue would be unethical. All were in agreement that it would not be a conflict of interest for Strawinski to vote on the issue, because her vote would not result in any financial gain. (Pullaro subsequently argued that it would, believing that Strawinski's efforts would result in a promotion and salary raise from Bard.) Nonetheless, Strawinski voted with full confidence in the next Board meeting, and the motion to move the resolution to the County Board of Elections was passed by a vote of three to two. (The three Democrats voted for it, and the two Republicans voted against it.) Had Strawinski not voted, the vote would have resulted in a tie, and the resolution would not have been able to move forward.

The ethics complaint that Pullaro filed against Strawinski is no longer in effect, and the Town Board is awaiting the decision of the County Board of Elections. In retrospect, Strawinski believes that the entire affair would present an opportunity for a "fascinating study on social psychology." Even if you agree with nothing else she says, you can at least agree with that.

## Stock Traitor

After losing \$85 billion drachmae, Madoff faces his reckoning

by alex eriksen

As Bernard Madoff awaits sentencing in the Metropolitan Correctional Center in lower Manhattan, the world is dealing with the fallout of his actions. His decade-spanning Ponzi scheme, which conned thousands of investors out of \$65 billion dollars, is perhaps the worst blow yet to the confidence of American investors. That such a plot could be carried on for so long by just one man has the American public lighting their torches and sharpening their pitchforks. How the international community will interpret the situation is still uncertain.

To the public at large, the sheer size of Madoff's crimes will prove a lasting legacy. In the publicity storm surrounding him, much of what he's actually done will become irrelevant. To those not among Mr. Madoff's victims, the fact that he is guilty and that he will be seriously punished is the focal point. As the recession deepens and Americans grow angrier, it's vital that they have someone to blame. Mr. Madoff is the perfect target.

The Madoff case seems best told in the language of Greek myth or tragedy. The episode resembles *The Persians*, a Greek tragedy written by Aeschylus in 472 BC. In the version being produced for us now, the play begins with a chorus of elderly retirees and pensioners entering to sing the *parados*, the first song of the tragedy. They lament over a prophecy dreamt by Mary Schapiro, Chairman of the Securities and Exchange Commission. She dreams of a snake in a white pressed shirt and a charcoal grey suit sowing ruin. A messenger soon arrives to confirm the worst: the horrible prophecy has been fulfilled. Hubris has been committed, a most rank offense against the Gods. A man of seemingly invincible power has fallen to the lowest level and betrayed the dreams of his coun-

trymen. Madoff himself does not appear on stage until the final act. Clothed in rags, he limps into the spotlight to reveal his downfall to the chorus. All lament as the curtain falls.

Madoff is more or less the Xerxes of the financial world. His monolithic scheme is on par with the bridging of the Hellespont. Madoff's ambition is now matched only by his failure. His tragic fall will undoubtedly be of immense use in justifying higher levels of government involvement and keeping a closer eye on investment firms. But the damage done is more symbolic than some may realize. The Madoff spectacle has become what it is because it defies description by any other terms. The Madoff scandal is rich with tropes of Greek tragedy. Betrayal, excessive pride, conspiracy, suicide, and utter ruin are all what make the Madoff scheme that much more dimensional. All of these motifs are easily understood and strike close to the human heart.

Perhaps because some of those reduced to poverty were close to Madoff, both friends and family, his crimes are all the more palpable. For this reason Americans will think of Madoff with particular venom and brand him as a traitor to both kith and kind. Those taken in by his

scheme will blame him rather than themselves for being lured in by suspicious promises of up to 46% investment returns when the average was around 9 or 10%. Whether the people will see Mr. Madoff in these grandiose terms is uncertain. What is certain is that his name, like Xerxes, will become synonymous with misfortune.



# Women Ruggers are Hot, and That's Okay

article & caption by rob ross

I love rugby. As far as I'm concerned, it's the best game ever. It is physically and mentally challenging, requires discipline and dedication, and draws the kind of straightforward, no-nonsense people I feel most comfortable with. Whenever I see someone who looks athletic, or who looks like they have just the right combination of aggression and intelligence that makes a good ruggie, I pitch them on the sport and try to get them to come out to practice. But I've noticed something as I've spoken to men and women about playing rugby: women are much more likely than men to say that they aren't big enough to play. They also say that they don't want to "get bulky," or "look like a man."

Last semester, Rachel Zwell, a member of the women's rugby team, created a calendar that featured pictures of her teammates. The women were photographed against a white background. Some took rugby poses, such as two rucking over a third, while others were featured solo. The pictures were sexy, but not undignified. There wasn't any of that chin down, head tilted, cute but also dirty look that you see in Maxim. There also wasn't any of that arched back, chest out, wide grin look cheerleaders use on the football field. Instead, the women wore cool, serious expressions that complimented rather than contradicted their poses. Holding two rugby balls in front of her shirtless chest, Marta's face conveys a particular type of confidence rarely seen in pictures of women in popular culture. There could be no greater contrast to this than Maxim's most recent poster of Malin Akerman (Silk Spectre in *The Watchmen*), which says "I don't need you to protect me. I'm a big girl."

I describe these pictures in detail so that the reader will share my surprise when members of the administration became rather angry over the calendars and told the women that they could no longer sell or distribute them. One administrator's personal position was that it exploited women, showing them as sex symbols, not as athletes. She suggested that pictures of the women playing or practicing would have been more appropriate, and she was curious why the women on the team did not choose that route rather than the theme they ended up publishing. The administrator called the sale and distribution of the calendars "in poor taste," and asked that the women stop distributing the calendar.

This article is not about showing the administration in poor light. They reacted the way most people in liberal academia would and, under most circumstances, they would be spot on. This column is about explaining why the women chose to pose the way they did, and why the administration's reaction was, in this case, the wrong one.

For the most part, women who play sports are portrayed in only a few unflattering ways. Either they are subtly (or in the case of Maxim, not so subtly) ridiculed and sexualized to the point where the only "athletic" thing about them is their unnecessarily tight uniforms, or they are, to use an unfriendly word, butch. Rarely are women shown actually engaging in athletics--sweaty, dirty and tired, bloodied and bruised--because that would be so "unattractive," so "manly."

Female athletes' talents are regularly devalued by the way they are depicted in popular culture. When athletic men are pictured, their images are accompanied by some sort of catalogue of their accomplishments: stats, positions, rank, etc. But when female athletes are pictured, you usually see no such list. Instead, their accomplishments are frequently marginalized, editors choosing to emphasize their sexual appeal over their talent.

Finally, female athletes rarely have the opportunity to present themselves. How many female sportscasters are there? How many female commentators or strategists? Female athletes are rarely asked to give their opinion

about the sports in which they play, and they are never asked to give their opinion on male's performance in those sports. At the end of the day, female athletes are not respected as equals on the field. Instead, their accomplishments are patronized and devalued by a male-centric sports culture.

Thus, the administration's initial reaction was to see the women's calendar as another example of athletic women being portrayed as sexual objects rather than successful athletes. It is a natural knee-jerk reaction born of long experience. But this case is different. These women were not portrayed in an unflattering manner. Quite the opposite, I think. They successfully created an image of an athletic woman who is neither mocked nor sexualized, but who is nonetheless sexually attractive. The women in the calendar defied the stereotype and showed that women who play one of the roughest sports in the world are also sexy.

This is important. The women at Bard who think they are too small to play rugby or that they don't want to look like men, don't see women in rugby as they are. Rachel explained that "we love the juxtaposition between what Bard students expect women's ruggers to be like and the way we actually are. We're not tanks. We're not all gay, but we are powerful, and we can be terrifying! The pictures in the calendar say we're sexy, but you better watch out, because we could fucking kill you."

The women in this calendar presented themselves as they wished. From conception to publication, no man was involved in any way in the project. Rachel said, "I'm not denying that we wanted the calendar to appeal to men - it's healthy to want to be seen as attractive. I thought a lot about *Sports Illustrated* when designing the calendar. With this calendar, I make fun of the typical, overdone models and poses of pin-up calendars

while showing that woman can be sexy without giving up self respect. I also wanted to celebrate the range of body types on my team. I didn't have to do a lot of directing to make sure the pictures look tasteful - they came out that way because of the girls in them. Their confidence came through no matter how I directed. I'm proud of this calendar - I'm proud that I made it and I'm proud that I'm in it (I'm July!)."

This is a perfect opportunity for the administration to show off Bard's substance. This school has a reputation for open-mindedness, academic and personal freedom, and liberal ideals. The calendar provides an excellent opportunity to show this reputation to be well-founded. At other schools, students lead a sort of double life; they can be as liberal as they want "off the field," but when they put on their jerseys they have to toe the line. At Bard, students are able to be themselves wherever they are. Bard sports teams actually engage in substantive discussions on gender roles in campus sports and how those roles can be destructive to women's self confidence. How many other schools can make such a boast?

I hope this column is taken in the spirit that it is meant. This is not an admonition, but a suggestion. The administration should take another look at the calendar and ask itself whether these women are really being sexualized to the point of degradation? Can't a woman be depicted as both powerful and sexy? Why do the two have to be mutually exclusive? The Bard community, particularly the women, should ask themselves, am I un-athletic because I am afraid of looking unattractive? Do I feel less attractive because I am athletic? I hope that the administration reconsiders its position on this matter so that the Bard community can have the opportunity to see this work of art. I hope that as a result, when I suggest they join rugby, fewer women say they are too small.



Maxim misses the entire point of *The Watchmen*'s Silk Spectre; like every other "hero," she's a gross exaggeration. Her over-the-top sexuality serves to illuminate her motivations, not, as Maxim has presented above, to denigrate strong women. In the novel, the young Spectre becomes a hero, in part, because her mother encourages it. But the daughters' motivation is primarily to become a celebrity. Her revealing cloths, therefore, serve her overall goals. Above, Maxim's depiction is simplistic and demeaning of women, implying that female heroes are childish. "I'm a big girl" is what eight-year-olds tell their daddy when they want to tie their own shoes. The Silk Spectre would kick your ass and then pose for reporters' cameras.

## ICON OF THE NEW LEFT, NOAM CHOMSKY, COMES TO BARD & THEN STUDENTS CRITICIZE HIM BECAUSE THAT IS HOW THINGS WORK AFTER MODERNISM



I came into the lecture with the impression that Chomsky thought all forms of power have the inherent responsibility to justify themselves. I hoped he might share with us some background of how he came to hold this contention and why Anarcho-Syndicalism makes so much sense to him. I figured that the general implication here is that unless power is justified, it is inherently coercive. The lecture, however, led me to wonder if it was unwise to make this assumption.

I asked Chomsky, "What is the relationship between empowerment and power that dominates, subjugates, and represses peoples and what is the danger in making the assumption that any form of power is bad?" His response was brief and concise: "I think that empowerment is really the opposite of coercive power. Empowerment is consistent to resisting coercive structures and is kindred to the anti-war movement. An example of this is unions, which have not been supported by our presidents Clinton, Bush, Reagan, because they empower people."

Chomsky was too contentious for me. He used my question and most others as a launching pad for his own beliefs about capitalism and citizen's rights. There is nothing wrong with this, but as a guest lecturer I think he could have taken the opportunity to empower students as an informed and powerful teacher instead of tackling questions in a formulaic manner. Sometimes he answered questions as if he were in a debate, providing multiple references to historical events that supported his main arguments about abuses of power. I was disappointed by his response to my question and realize that I had had the expectation that he would spend less time criticizing history and more time using his opinions as a guiding force to explore what responsibilities we have as a society and the lessons we can take away from history.

- gryphon rower-upjohn

As intelligent of a man as Noam Chomsky is, asking him for his thoughts on politics is like asking a computer technician to unclog your toilet. Just because he is brilliant and innovative in a specific field does not mean that he knows how to wade through a bunch of shit.

While Mr. Chomsky is certainly entitled to his opinions, there is no good reason to cite him as an authority on politics. It is important to remember that Mr. Chomsky has his Ph.D in linguistics – not political science. He has presumably devoted his academic career to the study of human language, rather than to the study of social organization.

Even though there is significant crossover between politics and many fields of social science (i.e. economics, history, sociology), there is less overlap between politics and linguistics. Linguistics qualifies him to do something else: create rhetoric. While rhetoric is important (especially in the political sphere) it does not lend any more credence to his opinions. He is just able to explain them much more eloquently.

It would be incorrect to argue that Mr. Chomsky is ill-informed on the issues. On the contrary, it appears as though he has read every issue of the New York Times, the Wall Street Journal, and the Washington Post from the past 40 years. Moreover, he is able to display his impressive memory by regurgitating factoids and useful bits of information on cue. However, he is not a journalist who produces new information; he receives his information from secondary sources like the rest of us.

There is nothing wrong with citing sources or backing opinions up with facts, but when one does so selectively, they are no better than conservative radio pundits. Even though I'd place Noam higher on my list of trustworthy (but unqualified) people than Rush Limbaugh, he is certainly not unbiased. It is worth noting that his political opinions have not changed much since Vietnam.

I am not attempting to create an ad hominum attack, or argue that Mr. Chomsky's opinions are wrong (in fact, I agreed with almost everything he said). All I'm saying is that next time Mr. Chomsky graces Bard with his presence, his biolinguistics lecture should take the prime-time spot in Olin hall.

- steven pikelny

Professor Chomsky referred to a certain particular concept of an army of young people affecting change--the poster-pasters, as they were called in the oh-so-recent Obama campaign, which is still burning fresh in our memories. We all know who they were; we had many here at Bard. While they undoubtedly had the best of intentions in promoting our president, the question that unavoidably MUST be and was rightly asked by Noam is what role are they playing now in the so-called Movement for Change?

I am disconcerted by the possibility that many of us pushed for Obama's election without spending sufficient time in researching the grounds on which he stood, his "platforms" on all the issues that we claim to care about. I have an intuition that Chomsky sensed this too.

Not just at Bard but nation-wide, many 18-year-olds couldn't wait to put down their business-of-the-day to go and vote. I am glad they made it to the polls, make no mistake about this-- but do I wish they showed some stronger curiosity as to what they themselves are promoting through Obama? Yes I do. I wish I could vote, and certainly would have voted for Obama this November had I been a US citizen, and I feel a metaphorical satisfaction that my campus voted "for me." However, I urge us all to show some serious dissent instead of jumping on any hasty bandwagons in the future. It MAY have turned out alright this time around, but politics is not to be dealt with in this impetuous manner.

Not only the poster-pasters need to live up to their duty now-- we all do.

- alina mergelova

## Bard Takes Steps to Level the Playing Field

### *Bard Opportunity and Posse Programs to start in 2009*

by travis mcgrath

Bard has been going through a lot of changes recently. Because of all these new things popping up on campus, it would be easy not to notice if one little sign behind stone row changes. Changing one sign from HEOP office (Higher Education Opportunity Program) to Bard Opportunity's Office doesn't seem like a very big deal, but this change does in fact have large implications for Bard.

To get a full understanding of opportunity programs at Bard, I interviewed the head of the Bard Opportunity Program Ariana Stokas. Ariana is a Bard alumna who went on to Columbia and is currently finishing her PhD in philosophy and education. She started working as the HEOP director this past summer and is now the Director of the Bard Opportunity Program (BOP).

She started the interview by talking about how Bard has historically been a place that is concerned with accessibility. Bard became independent from Columbia precisely because it was interested in allowing women access to the college. Later on she also mentioned how 40 years ago Bard was one of the first colleges to get involved with the Higher Education Opportunity Program (HEOP).

For those of you who don't know, HEOP is a New York state program aimed, as Ariana says, at "leveling the playing field and rectifying the inequities that exist in American education today." HEOP is a scholarship and support system for students who meet certain guidelines for economic and academic disadvantage. One of the largest and most long-standing misconceptions about HEOP students is that this disadvantage means that they are struggling academically. In actuality, "the majority of HEOP students are doing very well despite educational inequity in their past or overcoming incredible personal disadvantage." The sophomore class of HEOP students has the exact same average GPA as the sophomore class of Bard as a whole. HEOP scholars have done so well that Bard is partnering with other opportunity programs.

This coming year Bard will not only be admitting 12 to 13 HEOP students, it will also have accepted ten students from the Posse foundation and ten to twenty Bard Opportunity Scholars.

The Posse foundation is a private organization that partners with 33 institutions around the country to help bring students with, as their website states, "extraordinary academic and leadership potential," from specific geographic areas to colleges. The ten accepted posse students, who recently visited Bard, all hail from Atlanta, Georgia. Posse is an excellent program, which has gained recognition from the McArthur 'genius' awards and was even mentioned by Barack Obama.

The Bard Opportunity Program is a new program that, as its name suggests, is unique to Bard. BOP students are "exceptional in promise and ability" that are felt to "have a lot to give to the institution." This program comes with a scholarship and BOP students will have the support of the former HEOP office if they choose to utilize it.

Aside from the misconception about Opportunity students struggling, Ariana clarified that opportunity programs are not just a means for colleges to recruit students of color. She said that people believe that HEOP mostly admits students of color, because "in public education the majority of students of color in this country are in under-performing schools... so what we see is an actual reflection an educational inequity that exists in this society that unfortunately in this country has fallen along racial and ethnic lines." In each HEOP class and in the incoming Posse group there are white students as well as students of color.

Ariana ended our interview by talking about how it is important for the Bard community to know and think about how we end up where we are and what privilege- be it socioeconomic or academic- we ought to recognize that we have.

## Maximum Security Education by greg cartelli

*The War On Kids*, released by Spectacle Films, is a documentary detailing the problems with the school industry and its unyielding rules. From Zero Tolerance policies to the issues associated with medicating students, the film covers all the bases and it is hard not to agree with its empirically-grounded conclusions. Drawing content from interviews with both well-respected critics and supporters of the school system, combined with shocking footage of children between four and eighteen years old being cuffed, arrested, and treated like criminals, *The War on Kids* becomes much more real than it would seem at first glance.

Schools appear to be educational facilities, working on evolving and maturing children and their intellect, but because of approaches to teaching that tend to treat all children as if they were the same, schools retard intellectual and emotional growth instead of accelerating it. *The War on Kids* outlines and explores these problems and speaks about the differences in perception between parents and children. It is a rich and compelling documentary--both sensationalist and practical. The footage and examples of persecution grabbed from local news stations serve to drive the main point home: schools are becoming little more than prisons, where oppressive and controlling attitudes are uniformly present. Recess is no more than a walk in the "yard," and no toys that could possibly be used to inflict pain are allowed within the premises. Metal detectors, locker searches, alarms on classrooms, and security cameras make this parallel even more relevant. Like Kafka's *The Trial*, most children are seized by this system without knowing which rule they have transgressed and this trauma can have lasting effects. At the end of the film, we are left with a question: Why are children the new criminals?



Ian Mackaye visits Bard, eats scallion pancakes, and remains as punk as ever.

by kendra schirmer

On Tuesday March 17th seminal punk rocker Ian Mackaye (Teen Idles, Minor Threat, Embrace, Fugazi and currently The Evens) came to our very own Tivoli, NY and Bard campus, on his way up to Skidmore on his mini east coast speaking tour.

Over salad and scallion pancakes at Luna (Ian has been a vegan for 25 years) the conversation drifted from Quaker meetings to Ian's infant son Carmine, to high school memories of dreadful math teachers. A main theme that seemed to surface among the varying topics of chatter was family, a theme that also wove its way into the 90-minute rapid-fire oral history (of sorts) of punk rock, which we would receive later in Weis Cinema.

The question and answer session was surprisingly lacking in awkward silences, and an almost full-to-capacity Weis kept the questions rolling at a comfortable pace. Even if a question was lacking in depth, Ian managed to riff off of it and land somewhere pithy and more philosophical by the end of his answer. Ian claimed to see "punk" as "the free space" where radical new ideas can surface free from profit motives, (rather than a historically closed scene, mainly characterized by violence)-- and I certainly believed him by the end of my night with this humble and humorous guy who's as old as my dad, and punker than ever.

## MUSIC REVIEWS BY DAN RASKIN!!!!!!!!!!!!!!



Teitanblood – *Seven Chalices*  
The Ajna Offensive (2009)  
[www.theajnaoffensive.com](http://www.theajnaoffensive.com)  
[www.noevdia.com](http://www.noevdia.com)

a portion of this review was stolen from a review of the same record, written by Stewart Voegtlin, published on [www.thelefthandpath.com](http://www.thelefthandpath.com)

"Domains of Darkness and Ancient Evil," "Morbid Devil of Pestilence," "Seven Chalices of Vomit and Blood." You should be able to glean what aural embraces to expect from *Seven Chalices* just by peering over its track list. Expect: ritual blasphemy, satanic lust and misery, flailing, whipped drum blasts, furious riffs, maniacal guitar rumbles bursting through the tornado of sound. The vocals are bestial, rabid, libidinous... Words like these have been used to describe the countless brutal hordes that have embraced the path laid out by pioneers of bestial black/death metal: Von, Conqueror, Blasphemy, Beherit. There is, essentially, nothing "new" to be found here, in that there is nothing "new" about sodomy and bloodlust. Even in the lack of novel creation, what surprises me is the burning potency of this recording. It reeks, is putrid, acrid. The unchanged stench of shit, blood, and cum stain *Seven Chalices* through to its core. And yet through the fanatical dirge one finds meditation. A deep intention courses through *Seven Chalices*. There is a purpose here. The introduction to the first track, and the three interludes, pose as both contrast and a refocusing energy to the relentless

and uncompromising thrash. Beelzebub hums against the echos of nuclear holocaust. Elder demons are evoked through rituals of chanting and sacrifice, deep echoes are heard from inside the distant chambers of Hades. Catholic choirs are lustily mocked, but still retain their threat of redemption and the possibility of damnation. The ambient tracks suggest further depth to the music. This potent invocation of blasphemy and degeneracy have a greater purpose than simple decadence. Through the choice to meditate quietly on these themes, invoking the right amount of calming trance and dissonant anxiety, Teitanblood suggest that there is something immediate about the chaos. We can either choose to deny its presence in our lives or to embrace our own hell willingly. But either way, the blasphemous chaos that is *Seven Chalices* is bound to catch up with us one way or another.



Cynic – *Traced in Air*  
Seasons of Mist (2008)  
<http://www.season-of-mist.com/>

Nothing about *Traced in Air* is "expected." The first release from Cynic, pioneers of technical death-metal, in over a decade, *Traced in Air* is a remarkable achievement in progressive music. This album challenges expectations for a "re-union" album for a techy death metal band. It's the shortest prog recording I've ever heard, (35 minutes!!). It shows unbelievable restraint of technical musicianship--the boys from Cynic never take advantage of the listeners' attention, as is a common tendency of progressive metal (Dream Theater, anyone?). Where many bands choose to

divert the listeners attention towards their technical capabilities--often a triumphant and engaging experience for all participants, it can be an equally boring and unnecessary ride on the wank train--the members of Cynic are comfortable enough with themselves to focus the listener's attention to where it really matters: the complex and dynamic rhythm and grooves of their songwriting. *Traced in Air* is simply a powerhouse of masterful songcraft.

The songs vary in mood and technique. "Space for This" begins with a soft, inquisitive piece of guitar work before bursting into a timeless groove. Guitar notes bounce purposefully in between drums that pound out a rhythm that never quite materializes but manages to focus the song into something incredibly coherent. The distorted riff in "Evolutionary Sleeper" concentrates in on itself, periodically giving way to clean strums and vocals that rebuild tension for the rebirth of the pounding riffs. Later in the song, the guitars soar wistfully over the music. Something surely is being cried for.

The vocals are a fascinating blend of sci-fi dramatics and lamentations. Every song seems to deal with the loss of something grand but also with the potential for it to be reborn in the unknown. Mostly, the vocals are clean, not at all the usual wail of Dio's pipes. Polished, boyish, and honest, the vocals tell musical stories without excessive dramatics. Raspy death vocals often compliment the primary vocals, resulting in the albums only weakness. The music is so soaring, beautiful and simply positive that the death vocals are an odd stylistic choice used to heighten the tension in the weighty parts of songs. However, they are well-placed in the mix, and after a few listens, they stop sounding out of place and actually begin to function as they were intended--to extenuate certain emotional high points of the songs.

Ultimately, this is a record that is felt as much as it is heard. Much like Rush's *Permanent Waves*, *Traced in Air* uses a profound mastery of musicianship and keen sense of hook to create something that belies easy characterization. Soaring, triumphant, meandering, restrained, playful-- these words can only begin to explain how this record sounds. But really, you should just listen. You won't regret it.

# JANA HUNTER, TALK NORMAL IN BALTIMORE

BY ENRICO PURITA

I had the great pleasure of visiting the wonderful city of Baltimore during Spring Break. In a trip that totaled 1400 total miles in a hot black Honda Civic that hearkened back to a simpler time, I experienced four acts in a mostly abandoned apartment complex, which also hearkened back to a simpler time: a time when music was a gathering of like-minded creative souls infused with art and drug-induced euphoria.

The bill included acts that played at SMOG four weeks ago, which I had the extreme displeasure of missing due to a midterm due the next day. Talk Normal, Jana Hunter, The U.S. Girls, and the Pilia-Alexander-Belfi Trio provided the musical entertainment for a mere five dollars (the heart they drew on my hand instead of an 'X' was also much appreciated). The show, which also included an exhibit of various art pieces in another portion of the huge apartment, was set up with two stages (one of which was ingeniously built into a kitchen) and mood lighting to compliment the wall art that covered every room.

We walked into the Pilia-Alexander Belfi Trio performance and were immediately transported into another realm that can only be described as wham city. We knew we had the hots for wham city when the trio showed off their penchant for sound with a lively sitar, simplistic drum patterns, and a wide array of delay and reverb.

Jana Hunter's brand of no-wave was perfect for the occasion. Her bassist's pop-friendly lines meant that the rhythm section was as tight as it needed to be to sustain Hunter's explosive guitar work. Each of her well-crafted songs contained a delicate balance of conventional songwriting and incredibly aggressive jamming that would end only when Jana willed it.

Talk Normal, the duo from Brooklyn, ended the show with a vast array of fiery emotion conveyed through the drummer's vocal outbursts and more explosive guitar work. Talk Normal has the ability to utilize both the mechanical elements of sounds to fuse them with raw emotion. This created a set that caught the attention of almost everyone in attendance.

The crowd was smaller than the Deertick show on the same night in Baltimore that eerily also took place in an abandoned apartment complex and also doubled as an art show. However, the crowd at this show was more intimate and was filled with many of those involved with the wham city collective.

Despite regrettably missing these folks at SMOG, the show resembled a successful night there with slight improvements in sound quality and less drunken debauchery unrelated to the music. The one-dollar suggested donation for beer and wine, however, was a nice touch.



## THE INSTRUMENTS BILLIONS OF PHONOGRAPHS ORANGE TWIN RECORDS, 2002

BY GRYPHON ROWER-UPJOHN

The Instruments are made up of various members of Elephant 6, the Athens, and GA collective, which includes Neutral Milk Hotel, Of Montreal, Olivia Tremor Control, A Hawk and a Hacksaw, The Music Tapes, and many, many other various formations of friends. Heather McIntosh, the songwriter for The Instruments, recently toured with Lil' Wayne and has also toured with Danger Mouse.

The first time I listened to *Billions of Phonographs* I found it boring. I judged it to be trite and lulling with vaguely new-age blends of Balkan influenced orchestrations and the voice of some dismal singer-songwriter. Not very often do I return back to music that I have this strong of an initial aversion to. *Billions* was recommended to me by a friend, and I only revisited it because it was always playing when he was visiting me; I found it comforting to listen to once he had left.

Albums like *Billions* are what we are left to discover until Jeff Mangum releases a new album. This album stands as a great example of tasteful songwriting treated with exquisite instrumentation (including saw, mellophone, theremin, bass clarinet, and quite a few other instrument friends). The songs are all strong and often framed around slightly dissonant acoustic guitar plucks. Although there is an outer sheen of dreaminess to the songs, the band genuinely sounds like a group of close friends who all collaborate democratically with great imagination and focus.

It would be unjust to label *Billions* as simply "pretty," which it is, because it's too easy to mention its unassuming prettiness and play down its maturity and elegance. A very effective way of minimizing the value of a piece of art is to call it pretty or decorative. If you slice into *Billions*, you will find a band of friends playing intimate, profoundly sad songs. "Lullaby" is sweetly threatening and sleepy-headed in its insidiousness. Jeff Mangum sings on "When the Stars Shine," pairing his voice with McIntosh's an octave below, creating a piercing and ethereal harmony. This record is unique for me partly in that its strength isn't in the lyrical content. My favorite albums have always seemed to have a strong lyrical emphasis. However, in this instance every song runs very smoothly into the next, and half the songs are instrumentals. If you get into this album, it will continue to reward you with little jewel moments of instruments played with skill and elegance.











# John Borthwick

He is so great that a dude offered him five blowjobs for a drawing at his senior project opening  
*artist interview by alex eriksen*

**FREE PRESS: Was there any theme that tied these pieces together?**

John Borthwick: I don't know, I started out doing the portraits this year, I did a few more and I started thinking about really trying to use pattern and form, to not just create figures, but I really wanted to start doing landscapes. I just kept getting more and more interested in trying to create patterns and really intricate designs and abstractions but also create a space people can get lost in. It's progressed over time, I started looking at much older art, Japanese, Arabic, African, and I just thought that everything I was looking at was so incredible. I just started thinking about how to try and incorporate it into my pieces. It was an evolution. Working with drawing and charcoal has really been able to free all of that up and let me experiment without having to solidify anything.

**Why did you choose to do them in black and white?**

JB: Part of this whole show was creating pieces and final projects for people to look at, but I also wanted it to be a year to reflect on how to form the world in the piece rather than worry about color, paint, material. I wanted to get down to the basics and see how much I could do with that. Who knows, I'll probably launch off into color from here. I think there's something dark and mysterious about drawings in black and white; having this colorless world—it's very cryptic. When I look around at these drawings I can't see them in color. I think there's certain magic to color, but there's also a certain magic to the absence of it.

**Are they mysterious even to you?**

JB: I have no clue what's going on in them; they all just came out of nowhere.

**Were there any specific pieces that influenced you?**

JB: I used transparencies from a set of Islamic paintings from a set called The Hamza, which depicts a bunch of battles with Mohammad's uncle, Hamaza. The setup of the paintings were filled with intricate details, it blew me away so much. I wanted to take that, make a layout of it, and then just completely change it into something of my own. That's where those two came in and I started thinking why not look at that. There's so much more to it. I went to the library to leaf through whatever books I could, check them out, bring them back with me and try out different patterns, see what worked. It changed a lot. There were times I wasn't really familiar with the artists I was looking at, just more interested in the movements. One particular artist out of all of them was Hokusai from Japan. I think he's one of the best artists of all time. In terms of influence, it's been trying to keep an open mind to everything I can possibly look at. The symbolic and design stuff has been really influential on me, but I've also been looking at a lot of abstract pieces and outsider art. My teacher this semester, Laura Battle, has been helping me out so much; she showed me this book on an outsider artist named Martin Ramirez. His landscapes, his perception of depth was so bizarre that I started thinking that's what I wanted to accomplish. I want there to be depth, but I didn't want it to make sense. There's something re-

ally great I think about having the total freedom when you're making something, so why not defy the limits we have in reality and make everything go as crazy as you want it to?

**Was making such abstract art difficult?**

JB: Yeah, definitely. I guess that's what I mean when I say there's evolution in the work. You see certain things in every picture that are interesting, but you always pick up on something that's lacking or could be more. I really liked how complicated some of them were, like the two Hamaza pieces, but at the same time I felt the space is really limited. There's a little bit of space, but you don't feel like you could go back into infinity like you do with, say, one of the landscapes. I really wanted people to get sucked into some of these. There were times when I would veer away from some of the really interesting patterns and crazy forms I was doing. I think they're interesting drawings, but their point was getting that empty landscape feel and incorporate some of those abstract themes-- that's how I ended up with some of these larger pieces. I think it's okay to not have that space sometimes, but you should be able to know how to do it, because why not play around with it?

**How long were you in the studio?**

JB: All the time. It's going to be such a relief to be able to relax. Being in that white room all the time makes you feel like you're in an insane asylum after a while. I think that's probably part of the process: being isolated and feel like your going nuts and be honest and pour everything out. I can't believe its

all done.

**Is honesty a big characteristic of your work?**

JB: I think that's everything. It's one of the most important things you can do if you're creating. It's being honest with your presentation and being vulnerable. I guess that's something about me, but I like to think it's about everyone.

**What are your plans now?**

JB: I don't know. At the time I was working so hard on this, I just kept saying to myself "focus on this, get this done, especially since it needs to be done a month before most people and then start thinking about the future." I'd like to go into teaching at some point. I think that's the ideal, being able to work with people and not just myself as an artist, I think that would be a really important thing later in life, but who knows where all this craziness is gonna go?

**What made you want to become studio artist?**

JB: I had some really amazing teachers in high school. They picked up on the fact that I liked doing visual art and it kind of just influenced me to keep it up and I got more and more into it.

**Any offers on any of these drawings?**

JB: I got an offer for five blowjobs anytime I want, but I'm not sure I'd go for that.

**Was the offer from a man or woman?**

JB: It was a dude.

# how to have fun & not die

and i thought the two were mutually exclusive...

by emily diamond

Eddie Einbinder, author of *How to Have Fun and Not Die* came to Bard on Sunday, April 12th to talk to Bard kids about doing drugs and living to tell the tale. However, Bard kids think they know everything about everything and thus the attendance at the talk was less than impressive. Nonetheless, Einbinder passed out some copies of his survival guide then gave some facts about addiction, overdose and abuse. He delivered a slightly impersonal dissertation on the unrealistic expectation that kids will abstain from drug use and the alternative method of drug education versus concealment. Einbinder is also currently making the book into a documentary, so if you need moving footage of heroin addicts and the doctors that disapprove, it should be coming out in the near future.

**FREE PRESS: What initially prompted you to write the book?**

Eddie Einbinder: I think the general concern of witnessing myself and my peers—the lack of consideration we were putting in, the lack of thought process we were putting into what we were doing in terms of taking drugs and where we were getting certain drugs from. It really got extreme to where you realize that kids just aren't thinking enough at all.

**You never personally had a bad experience?**

Einbinder: Oh, I've had tons of bad experiences but nothing where I woke up and I'm like, "I need to write a book." These kids don't want to die, but our actions would make an adult watching think we're suicidal.

**So do you still use?**

Einbinder: Yeah, recreationally, here and there, casually—a few different things but nothing too serious. I've never been addicted to anything, luckily.

**Do you think from talking to kids at different places where you've spoken that you have really made a difference?**

Einbinder: I think we've definitely—I'm sorry—me, I think that I, and the book—

**Which you wrote.**

Einbinder: Yeah. While I love lecturing, I think the book does instill the idea of motivation for further education—to educate oneself and to realize the sketchiness of all of this... I consider the lecture to be an honest, souped-up, provocative health class.

**Tell me more about the documentary you are making.**

Einbinder: Number one point: it's going to pick up with what we couldn't do in the book—conveying visual aids, conveying the best possible way to administer drugs.

**Is it going to be a how-to?**

Einbinder: In the sense of a structured house party where we are going to convey certain points, probably doctor and lawyer involved, certain drug users. But, you know, other things involved are enhanced—certain experiences, certain sexual activities, music, art.

**Speaking of sex, the book doesn't really delve into it, does it?**

Einbinder: It mentions it only in relation to drug use. Viagra and ecstasy—no one should ever take anything that would enable and motivate them to use their dick for four hours in a row. There's actually a horrible story involving gangrene that this resulted in. So sex—theories about it on ecstasy, does it make sex too good and then you don't like sex anymore or something. Some doctors joking around have said [to me] where's the sex, and the rock n' roll? And I say, 'This is how to have fun and not die.'

**Sex isn't going to kill you?**

Einbinder: Well we discuss safe sex, here and there. This was a drug education book and it needed to be received in a very serious manner. I was also asked to make it into a novel by Wiley & Sons and HarperCollins and told them to go fuck themselves, essentially. That would completely defeat the point. I am writing a novel right now, called

*Wasted Talent*, which involves a lot of the background research of [*How to Have Fun and Not Die*] but also that includes normal things in life, like sex.

**In your research, you worked with doctors for your sources?**

Einbinder: Tons of heads of rehabilitation clinics in New York and actual heroin addicts.

**How did you get in touch with both dealers and users?**

Einbinder: It started off in college where I was experimenting more and observing a lot. A lot of my peers were users—some with very serious problems: former OxyContin addict, the kid who's kind of getting into heroin, your regular chill pot users. It was after school ended that I got much more in touch with doctors from drug clinics and heads of hospitals. I had done a lot of research pulling all-nighters in emergency rooms, watching kids get rolled in on Saturday night and finding out what they OD-ed on.

**Where do all the profits go?**

Einbinder: We invest in back into our second batch of books, we're printing a second edition with a few added chapters...there were some more things I wanted to write, and I found out about new drugs in the past few years. But really, it's a private company; it's all going into posters and events.

**In terms of distribution—you wrote this book for people to read it and it's obviously not just about making a buck—what are you doing to get this [book] into the hands of kids besides coming to colleges where—not to say that no one is going to buy your book but—**

Einbinder: At the average live event sells from about 50%-80% of the crowd, which is terrific. I'd say the first thing was Facebook. We have a group—your should join—I'll think about it.



## HOROSCOPES

BY GRYPHON RUE-STARCHILD

**Aries (March 21-April 19):** Consult the health clinic about the rash.

**Taurus (April 20-May 20):** A day without light is like, night.

**Gemini (May 21-June 20):** As Venus moves retrograde in Aries...you seem intent on proving yourself right, or demonstrating who you are; give it up.

**Cancer (June 21-July 22):** You should start the R. Crumb Fetishist Club. Your pleasures will not go unfulfilled.

**Leo (July 23-Aug 22):** Your boyfriend will

one day put his head in a toaster oven and kiss you, saying, "Butter me up, baby"

**Virgo (Aug 23-Sep 22):** If you've plagiarized your funneled-milk art piece, don't be surprised to see your initials under the fourth star of Cassiopeia tomorrow night.

**Libra (Sep 23-Oct 22):** There is no end to your prolixity. Look past your foibles to crush the impassioned Pisces of the moment with a giant dildo.

**Scorpio (Oct 23-Nov 21):** A curse hangs over you. Danger to those who come under your thrall.

**Sagittarius (Nov 22-Dec 21):** The conifers wave at you, but you never wave back.

**Capricorn (Dec 22-Jan 19):** Learn to sneeze in the crotch of your arm. Spotted eggs warn of glass feelings.

**Aquarius (Jan 20-Feb 19):** Don't put the Vitamin-C next to your Adderall on the morning table.

**Pisces (Feb. 19-Mar. 20):** Paul Stephens has dreamt of you not once, not twice, but THREE times!

# VIOLENT OCCUPATION AT THE NEW SCHOOL

by dan raskin

At around 5:30 a.m. on April 10 2009, 19 students from the New School armed with paint, hundreds of feet of security cable, masking and duct tape, kryptonite locks, and hundreds of feet of nylon rope, entered and barricaded themselves inside 65 Fifth Avenue with the intent of occupying the building until President of the New School, Bob Kerrey, and Vice-President James Murtha resigned. They made their way to the top of the building, hung banners and waved the iconic black-and-red flag, and read *On the Poverty of Student Life* through a megaphone. To nearly any onlooker, the message was clear: "This building is OCCUPIED!" President Kerrey responded immediately by calling the NYPD to forcibly eject the protesters from the building. What happened over the next few hours has been well documented through use of hand-held video recorders, and can be viewed on numerous websites and blogs, including the New York Times.

The police response to the occupation is perhaps the most responsible for bringing such attention to this event. Five distinct police squads arrived: The 6th Precinct, a hostage negotiation team, an anti-terrorism team, a riot squad, and a SWAT team. They barricaded the streets a few blocks around the occupation site. Protesters reported that the police forced entry into the building with sledgehammers and used pepper spray to subdue those inside. Elsewhere, tensions between police and protesters rose. In the midst of the small clashes between protesters and police, at least two supporters of the occupation were arrested and beaten. These claims, initially denied by an NYPD spokeswoman, were soon proved accurate through video footage taken by onlookers. The overwhelming use of force to diffuse a distinctly non-violent, though illegal, political protest within a University was by all accounts remarkable. It has spurred widespread discussion within the New School on the state of their administration and a slew of related demonstrations showing solidarity with the student occupiers.

This recent occupation occurred as a continuation of a movement within the New School that began in December 2008. In Kerrey's seven year tenure as president, he made a series of unpopular and profoundly undemocratic decisions that alienated the students and faculty from the administration. These included rising tuition while diminishing financial aid, decisions to fire popular administrators, the planned closing of 65 Fifth Avenue-- which would leave students without a library and study space of their own-- and the refusal to disclose the university's investments despite accusations of investing in war-profiteering corporations. In mid-December, the senior faculty gave President Kerrey a near-unanimous vote of no confidence. And yet, Kerrey remained president, supported by only the board of directors. In response to this blatant disregard of the will of the community, hundreds of students staged an occupation of 65 Fifth Avenue on December 18 2008. A list of demands, which included the resignation of both Bob

Kerrey and Vice-President James Murtha were issued. Administrators eventually agreed to meet with the student occupiers. By the end of negotiations, four of the students' demands were agreed upon: The full amnesty of all participants of the occupation, creation of a socially responsible investment program with student involvement (SRIC), the finding of a new library and study space to replace 65 Fifth Avenue, and to include student participation in the search for a new provost.

In the following months, Kerrey's realization of some of these resolutions has left much to be desired. In a recent press conference, members of the New School's chapter of the Radical Students Union identified some of their continued complaints with President Bob Kerrey:

"We want the full disclosure of the University's financial investments," said an RSU spokesperson on April 15, 2009. "At a recent meeting of the Lang student union, Kerrey stated that the administration and board of trustees would selectively disclose financial information to the students and faculty, and that they've created a socially responsible investment committee." This, claims the RSU, undermines the very principles of establishing a SRIC.

The sense of dissatisfaction with Kerrey and lack of faith in his commitment to the agreements reached in December had been brewing for some time, but culminated in the April 10th occupations. The April occupation had a different approach than the one December. "This is an occupation without a list of demands, besides the obvious" reads their press statement. "Kerrey and Murtha need to go. After that a new system needs to be set that accounts for student authority over how our money is spent and how our school is operated." They strategically chose 65 Fifth Avenue as the site of their occupation. As it has been slowly phased out of use, the student occupiers sought to reclaim it as a space for students. If it could not be used for studying, it would become a meaningful site of student activism. In essence, the space itself was as important as the action of occupation. "This occupation should be seen as a tactic, not as an isolated event," explains Laura Silverman, a student at the New School. "It is one action out of many. We've held teach-ins and held demonstrations."

In university press statements, Kerrey laid claim that the occupiers had violent, criminal intent and thus were not partaking in an act of legitimate protest. "Their claim that this was a simple political protest is false," the official statement from the university read. "Their entry into this building was forced, they removed a man who was cleaning the building, took his phone, injured a security officer, and did physical damage to the building." In an interview with the New York Post, he invoked the events of 9/11, and called the student protesters "terrorists."

These claims merit a certain skepticism. Some are downright lies; Kerrey described the occupiers as forcefully entering the building, which was incidentally unlocked, with mace and crowbars. However, reportedly none of these

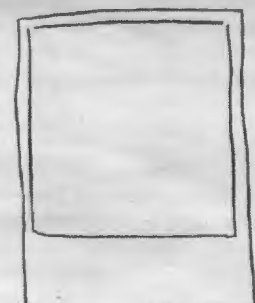
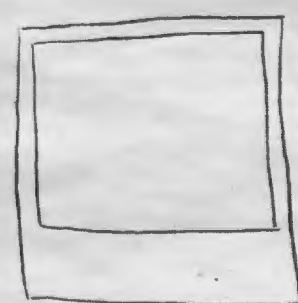
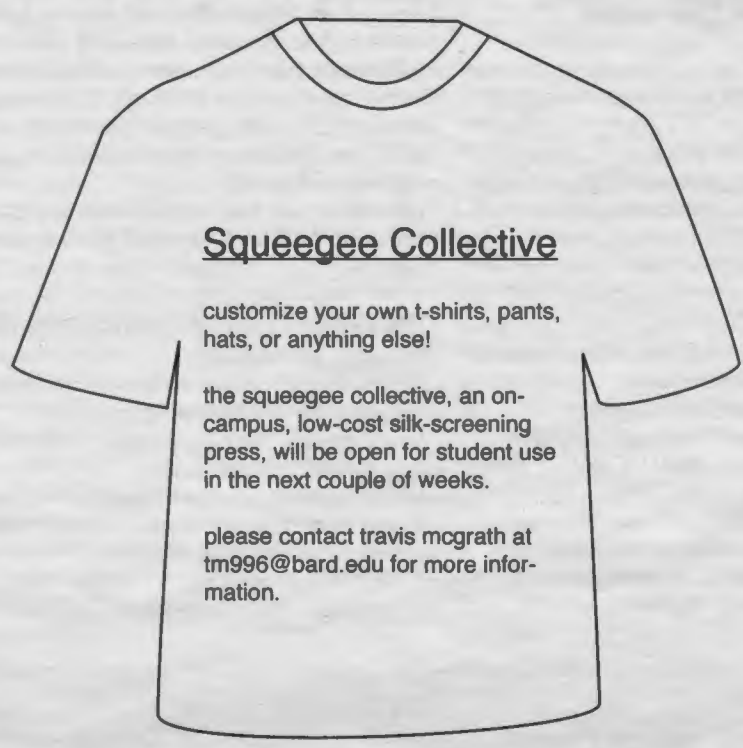
items were used by protesters. Claims that the occupiers sent a security guard to the hospital were also found to be false. Other claims cannot be taken at face value. For instance, Kerrey's invocation of violence, which painted the occupation as a threat to the safety of the university, falls flat when one compares the actions of the 19 students to force shown by the NYPD. Additionally, the rationale that an occupation is not a legitimate form of protest belies a complete negation of a long (and recent) history of successful student occupations.

Bob Kerrey's response to the occupation has received mounds of criticism from within and without the university. Letters of solidarity have been issued by the Adjunct-Faculty Union (ACT-UAW Local 7902), The Graduate Faculty Student Senate, Lang Faculty Executive Committee, the Radical Students Union and individual students and faculty, all of which state that his unilateral choice to silence dissent and involve the NYPD ran counter to the spirit of the institution. In the following days, numerous support marches were held, drawing support from people within the university community as well as beyond it. However, it is important to understand that despite the near unanimous outcry against the actions of the administration, not all students at the New School necessarily support the occupations themselves. Many feel that it was inappropriate for a small group of students to take such an action without the wider consent of the student body. Others are not necessarily comfortable with such extreme tactics being used to represent their struggle. But despite these feelings, the occupations seem to have successfully united many groups in the university in their struggle for accountability, transparency and democracy.

The events of April 10th and beyond are not isolated. They have a far wider implication than intra-university policies. As members of an international community of academia, we are all affected by these actions. If we allow administrations like those of Bob Kerrey's to establish themselves as viable and legitimate methods of running a school, we make ourselves vulnerable to similar threats in the future. Here at Bard, our situation is much different. We have a socially responsible investment committee. Our president's relationship to this school is wildly different than that of Bob Kerrey's. But we also suffer from issues of rising tuition and less student space. And as the recent events such as the non-renewal of Joel Kovel's contract teach us, we could use more transparency in our own community. Whether or not an occupation will bring us closer to solving our own problems is besides the point. What we can learn from the New School is that students have a right to transparency and accountability in their academic communities, and that we should begin to organize towards those goals. If what affects students in one institution affects students everywhere, then by establishing meaningful democracy in our own institution, we are taking one important step towards bringing democracy to all communities.

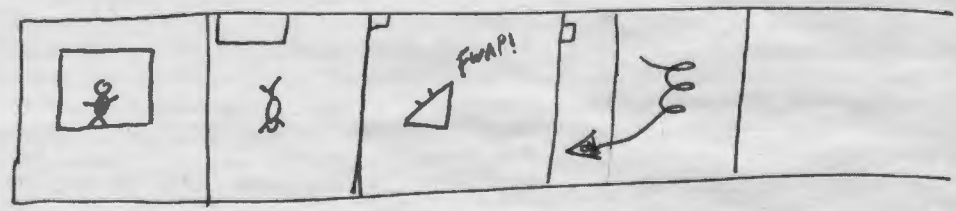
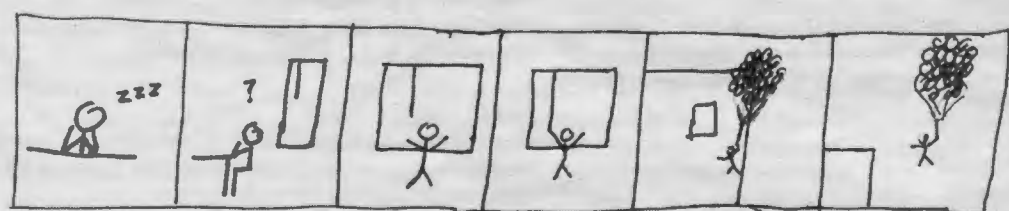
MAKE YOUR OWN OPPOSITES!

by an artist who chooses to remain anonymous, emily derian demartino, allison brainard, sascha woolfe, and you!



ESCAPES FROM OJN HALL

by emily diamond & thomas mcosker



**THINGS TO DO**driving distance:

- there is a cave in rosendale. google "widow jane mine" and get directions. campbell's soup used to grow mushroom rooms for their cream of mushroom soup there.
- P&T surplus in olde kingston. old computer & machine & unidentifiable parts. barter & be sure to look sad when you say that you're a student.
- olana, right before the rip van winkle bridge. go north on 9G past tivoli & germantown. ~20 min drive
- hudson valley materials exchange in new paltz. we've heard mixed reviews, but also seen yards & yards of surplus army seatbelt purchased from there.
- hudson valley wine trail. you can start at gigi's.

biking distance:

- clermont, north on 9G. don't know what's there, but we always see the sign. go & report back.
- poet's park on river road - nice weather easy adventure. plzz take us!
- moonies seminary/compound - river road, right at the 4-way stop. second entrance = giant swing facing the river!

walking distance:

- low tide --> cruger island road --> end. train tracks, abby

says it's also good for running, and one time emily saw a dead owl and deer carcass next to the tracks.

- community gardennnnn (not just for smoking weed when you were a first-year but great for fresh veggies)

no distance:

- learn new skills (see "flying eagle falcon squad" under the meetings section)
- make stuff in the wood & metal shops (rafts, swords?). use wood from the scrap bin but make sure it doesn't have old staples or nails in it, because it will destroy the saws, & roman will kill youuu.
- cooking & baking. invite us plz.

**CLASSIFIEDS**

LOST D-SLR CAMERA in the Black Swan. If found please return to Daniel Terna, no questions asked.

LOST OR STOLEN: wallet or macbook in an olive green case. Please return to Alex Crane. \$600 REWARD! See flyers in the library & elsewhere.

SEEKING photographer / photo editor for the FREE PRESS next semester. Please email BardFreePress@gmail.com with attached examples of yr skillz.

**WHAT? SECTION**

- What is that thing in front of the campus center by the red circles? Last year a murals class was painting murals on there, but we haven't observed anyone painting it; more people-stencils just keep appearing. Also it fell?
- What is up with the children's art exhibit in the library? We love the cookbook so much. Sry for laughing too loud when you are working at the computers.
- What was Velociraptor Appreciation Day and how did we miss the celebration?
- What is up with that couple (those two couples?) who ALWAYS MAKE OUT IN KLINE WHILE WE ARE TRYING TO EAT

**TIPS FROM THE FREE PRESS ON HOW TO CHOOSE CLASSES**

- Do not choose based on title--- really exciting titles are an easy cover for a really boring professor.
- A very specific class-focus could leave you extremely bored by late October.
- Always check up on a professor before you enroll.
- Taking more than two reading-intensive classes per semester (classes in history, anthropology, literature, sociology, etc.) will be grueling. More than three of these classes is unadvisable and may lead to academic overload.

# all the time is leisure time

tips from the FREE PRESS about everything you were not necessarily curious about but since you are sitting by yourself at kline, you will pretend to be interested in or something  
compiled from the collective knowledge & observations of the editors, the smog ical, and the abouttown community calendar

**EVENTS CALENDARS****MEETINGS**

- Student-Labor Dialogue - Wednesdays at 4:30 - campus center red room
- QSA - Mondays at 8pm - multicultural space in Annandale house (behind the blue shuttle stop)
- Flying Eagle Falcon Squad - Thursdays 2-6ish in the quad. Learn to walk on stilts, breathe fire, eat fire, spin fire, or juggle.

**SMOG CALENDAR**

Th 4/23 Space Pony // F 4/24 The Woes & Like, Mountains // Sa 4/25 The Remedy (with DJ Geko Jones + DJ Uproot Andy) // W 4/29 Realicide, Jerkagram, Shallow Waters, Conncent 9, & Stag Hare // Th 4/30 Manners and The Points North // F 5/1 The Friends // Sa 5/2 mysterious "reserved" // Su 5/3 Sepsis, Horseless, & Dickswitch // Tu 5/5 God Willing, Pedestrian Deposit, & Work/Death // Th 5/7 Caw! Caw!, Pussyfoot, & Michael Jordan // F 5/8 mysterious "reserved" // Sa 5/9 hip hop club dance party // W 5/13 My Left Uterus & Ruined // Th 5/14 - Sa 5/16 Hedwig & The Angry Inch // SCHOOLS OUT

**COMMUNITY CALENDAR**Thursday, April 23 - Saturday, April 25

## Spring Rummage Sale

Thu 6-8pm; Fri 1-3pm & Sat 9am-noon. \$5 Bag day on Sat. St. John's Reformed Church, upper Red Hook. 758-1184

Saturday, April 25

## Wilderstein Landscape Day

Help clean up gardens & trails. 8:30am. Morton Rd., Rhinebeck. 876-4818

## Book &amp; Attic Art Sale

10am-4pm. Starr Library. W. Mkt. St., Rhinebeck. 876-4030

## Sheep &amp; Wool Showcase

Shearing, spinning, dyeing, knitting & weaving demos; exhibition of various wool bearing animals; wool emporium; music & food. 11am-4:30pm. \$8 per vehicle. Rain date: 4/26. Clermont State Historic Site. 518-537-4240

## Ham Dinner

4-7pm. Rhinebeck Reformed Church. Corner of Mill & South St., Rhinebeck. 876-3727

Friday, May 1 - Sunday, May 3

## Antique Car Show &amp; Swap Meet

600 hot rods & customs. 1,000 cars. Handcrafts & food court. Flea market on Fri noon-5pm; Show & Swap Meet on Sat 6am-5pm and Sun 8am-5pm. Dutchess Cty. Fairgrounds. Rhinebeck. 876-4001

Saturday, May 2

## Dutch Supper

5-7pm. St. John's Reformed Church, Upper Red Hook. 758-1184

Friday, May 8

## "Herbal Plants"

Walking tour & talk with herbalist Margo Mullein Feron. 1-4pm. Make some dandelion lemonade at end of walk. Free. Olana State Historic Site. Rt. 9G, Greenport. 518-828-0135

Saturday, May 9

## Flea Market

9am-3pm. Church of the Messiah, Rhinebeck. 876-3533

## Apple Blossom Festival

Red Hook's annual spring time celebration. Country fair, entertainment, craft show, flea market & more. 756-5381

## Hudson River Striped Bass Derby

From George Washington Bridge to Troy Dam. Fishing from shore or boat. Held rain or shine. Entry fee:

\$25-\$50, the earlier the better. Large cash prizes. [www.strippedbassderby.com](http://www.strippedbassderby.com)

## Antique Show &amp; Flea Mkt.

The Ultimate Yard Sale. Hundreds of exhibitors, food concessions. 9am-3pm, rain or shine. Free. Stormville Airport. 428 Rt. 216, Stormville. 226-4000

Sunday, May 10

## Mother's Day Picnic &amp; Plant Sale

Noon-2pm at Olana State Historic Site. Rt. 9G, Greenport. 518-828-0135

## Garden Tour &amp; Tea

Spring Planting & Mother's Day Tea. 1pm. \$12. Reservations required. Clermont State Historic Site. 518-537-4240

Saturday, May 16

## G'town Garden Club Plant Sale

Organized by Germantown Garden Club: Annual flowers, vegetables & herbs. Refreshments. 8am-1pm. Palatine Park, Germantown. 518-537-4868

## Plant Sale &amp; Chicken BBQ

Plant sale 8am-3pm. BBQ noon-on. Elizaville Methodist Church. Cty. Rts. 2 & 19. Call 756-2503

## Fleece Sale

Fleeces from local shepherds. 10am-2pm at Elmendorf, Red Hook. Organized by Dutchess Cty. Sheep & Wool Growers. 518-537-4487 or 756-2073

## Masonic Dinner

4:30-7pm. Meat TBD. Masonic Lodge, 9 Graves St., Red Hook. 757-2464

Saturday, May 16 - Sunday, May 17

## Flea Market

At Dutchess Cty. Fairgrounds. Call for info: 876-4003

# senior show schedules

## PHOTO EXHIBITIONS

room	4/18- 4/22	4/23- 4/27	4/28- 5/01	5/02- 5/06	5/07- 5/11	5/12- 5/16	5/16- 5/19
gallery	glenna	elizabeth	travis	evan	hillary	anna p	daniel
studio	anna c	kate	mekko	ben	gla	emily	kendra
studio			justin		theo	cari	rebecca

## studio arts

who?	reception	time	last chance	where?
john borthwick	4-Apr	8-10pm	7-Apr	fisher
max drzewinski	18-Apr	7pm	21-Apr	fisher
bob lumsden	25-Apr	7pm	28-Apr	fisher
brittany rode	2-May	7pm	5-May	fisher
sonya landau	9-May	7pm	12-May	fisher
fiona cook	11-Apr	3-6pm	25-Apr	ubs
saralee gallien	11-Apr	3-6pm	25-Apr	ubs
zahra malkani	11-Apr	3-6pm	25-Apr	ubs
jane moseley	11-Apr	3-6pm	25-Apr	ubs
emily patnaude	11-Apr	3-6pm	25-Apr	ubs
alison wilder	11-Apr	3-6pm	25-Apr	ubs
jen overstreet	11-Apr	3-6pm	25-Apr	ubs
maia dart	2-May	3-6pm	16-May	ubs
meredith french	2-May	3-6pm	16-May	ubs
ben kane	2-May	3-6pm	16-May	ubs
sara lynch-thomason	2-May	3-6pm	16-May	ubs
paige mead	2-May	3-6pm	16-May	ubs
danielle neu	2-May	3-6pm	16-May	ubs
sydney schrader	2-May	3-6pm	16-May	ubs
joe verrill	2-May	3-6pm	16-May	ubs
jacob brad	2-May	3-6pm	16-May	ubs studio 5
margot becker	2-May	3-6pm	16-May	ubs studio 9



## film and electronic arts

### INSTALLATIONS

<p>CHELSEA HERMAN RKC Fr 05/08, 8 p.m. - 12 a.m. Sat 05/09, 8 p.m. - 12 a.m. Sun 05/10, 12 p.m. - 4 p.m.</p>
<p>TYLER DORSON Room 116 (Integrated Arts Room), Avery Sat 05/09 - Th 05/14</p>
<p>ROBERTO MEZA Room 219 (Gallery), Avery Th 05/15 - Sun 05/17</p>
<p>JEREMY FARKAS Room 124 (Studio X), Avery Fri 05/15 - Sun 05/17</p>

### SCREENINGS

<p>SATURDAY, MAY 9: Edmund Carson William Field Rodrigo Montealegre</p>
<p>FRIDAY, MAY 15: Anna Casper Zachary Epcar Richard Gluski Adam Hirsch Matthew Paley Samuel Shainberg</p>
<p>SATURDAY, MAY 16: Bethany Dettmore Jeremy Farkas Nicholas Friedman Samuli Haavisto Nicholas Ray</p>
<p>SUNDAY, MAY 17: Rachel Gordon William Kwok Michael Rubin</p>

Screenings are in Ottoway Theater (in Avery) at 8PM





# BABY SQUAD

Sara Gernsbacher, Carlos Lazlo and Sam Donahue arrange themselves like the Von Trapp children from *The Sound of Music* in order of ascending heights and hope that someone will think it makes sense to pay them for this.



FP: When did you guys start playing together?

Carlos Lazlo: Last year me and Sam were in a band together called Family Ties, it was just me and Sam then we met Sarah, I guess.

FP: Did you want a girl singer, specifically?

Carlos: It's not that we were looking specifically for a girl singer.

Sam Donahue: We knew she played an instrument, and we just kind of asked her to practice with us, and when she sang we liked the way it sounded.

FP: You're kind of an enigma on campus, Sara. You seemed so quiet last year and now you're kind of a badass.

Sam: Badass Gernsbacher.

FP: How do you feel about that?

Sara Gernsbacher: I don't really know what to say.

FP: Do you have a different stage personality?

Sara: No. I'm just quiet with people I don't really know. I don't think it's really contradictory.

FP: Have you been in bands before?

Sara: No.

FP: Do you have any new material?

Sara: Yes, two songs.

Carlos: Yeah, we've got new material. We've got two new songs.

Sam: We're trying to figure out some new covers.

FP: Who do you cover now?

Sam: Angry Samoans.

Sara: Beastie Boys.

FP: What do you see as your main influences?

Sam: I think it's different for everything.

Carlos: We all listen to pretty different music.

Sam: What's your main influence, Carlos?

Carlos: My main influence? I don't know. What's your main influence?

Sam: Probably E-40.

Carlos: I'm pretty into Three 6 Mafia. What about you?

Sara: Bone Thugs.

Sam: Collectively I think it's Boys II Men. Probably.

Carlos: Ja Rule.

FP: How do you go about writing your original songs?

Sam: We play until something sounds good.

FP: All at once?

Carlos: Yeah. We're not musicians.

FP: You kind of are though.

Sara: I'm not.

FP: Well you sound good when you play together.

Carlos: We never took lessons or anything so we just play, I guess.

FP: Do think the band has an image?

Carlos: Sara has an image.

Sara: What are you talking about? What is that supposed to mean? I have no idea.

Sam: Height.

FP: That's your image? Your heights?

Carlos: Tallest to shortest.

FP: Okay. Are you trying to get signed? Are you serious about this or is this just a Bard-fun-thing?

Carlos: I don't know. Money is nice.

Sam: I only do this for money.

Carlos: I think we're only in it for the money.

FP: Have you had paying gigs?

Sam: At Sarah Lawrence.

Carlos: New York City.

Sara: Philadelphia.

Sam: We have one at Wesleyan and another two in New York City.

FP: How do you get hooked up with these venues or schools?

Sam: I have friends is in...

Sara: High places.

Sam: My friends in various bands that we play with help us out because they're more established than we are.

FP: Do you have any shows coming up in the next few weeks?

Sam: We are playing with TheDeathSet and THRILLER in New York City. I think we're going to do house shows.

Carlos: We want to do more house shows in Tivoli. We have one coming up on May 9th.

FP: Where do you see the band going?

Carlos: Money.

FP: Okay.

Carlos: Money and more beer.