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# bard free press

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## ATTN

The art spread throughout this issue (see pages 2, 5, 7, 10, and 13) is that of Michael Crawford, a second-year student of the Bard Prison Initiative and an inmate at the Eastern New York Correctional Facility in Napanoch, NY. The drawings, in pencil and charcoal, are from his Drawing I class, taught by Professor Joel Griffith.

Special thanks to Kyla Wasserman, a Bard senior and BPI volunteer, who made this collaboration possible.

Watch out Liberals! They're Trying to Catch You.  
By Rob Ross

You may think that you're a hip, progressive liberal whose (secular) beliefs rest firmly on science and good common sense. You might realize that your experience as a sheltered college student differs substantially from that of the average American, but you think that that gives you an enlightened perspective and the freedom to evaluate ideas on their own merit rather than on their usefulness, practical and political. If you're smart, you understand that your politics make you a target consumer for companies like Whole Foods and Starbucks, whose "organic, fair trade" products come with an inorganic, manufactured "liberal identity." But most of you don't realize that you politics may be used against you by "liberal" political organizations with ambiguous and nefarious goals.

Progress Illinois is a liberal blog site in Illinois that has recently argued for immigrant's rights, the health care bill, and increasing the money spent on education. They have argued against every republican congressperson in Illinois and against cutting the state budget, they have staged protests against banking executive's pay in downtown Chicago, and they fight for "change you can believe in." They have campaigned against allowing Wal-Mart into the city. They are pro environment and pro-choice, and if you are a typical liberal Bard student, they are right up your alley. They are also full of crap.

Progress Illinois is funded by the Service Employees International Union, and they care about only one thing: protecting union jobs at all costs. They don't care about education, health care, immigrant's rights or bank executives pay except when those issues intersect the interests of the unions. For example, they oppose expanding the charter school program in Illinois-- despite its obvious success in Chicago and St. Louis. Instead, they simply want to spend more on education, a tactic that has consistently failed to improve education in Illinois over the last 30 years (mostly because increases in education spending go to increases in teacher sala-

ries, not to programmatic improvements in schools). And they favor a progressive income tax, not because it is fairer to low income residents, but because it would allow the state to raise the tax rate on the richest residents to plug a \$10 billions budget deficit cause by fiscal irresponsibility (this won't work -- rich residents will move to Indiana and commute via train).

So why do they talk about issues they aren't really interested in? To trick you, the doe eyed liberals, into supporting their core issues. To snare you with eloquent talk about helping the poor and needy, and to make you feel like you are engaged in the process, working towards a progressive agenda, so that they have your support for their core issues. So what, you might ask? The so what is that Progress Illinois is a LINO, "liberal in name only," and when it comes down to the wire, they will pursue any tactic to achieve their goals. Even if that means intentionally hurting the poor to protect union interests.

For example, Cook County is a major healthcare provider in Chicago -- it operates hospitals and clinics throughout the city (The TV show "ER" takes place in Cook County Hospital's ER, which is much scarier in person). Now, the county is facing a serious budget deficit, and the Board President has fought tooth and nail against the majority of the board to raise the sales tax rate in Chicago (putting Chicago's sales tax rate at number 1 in the nation) instead of cutting the budget. He has done so because he would rather impose an additional tax burden on an already struggling metro population than cut a single dollar from union payrolls. And now that his tax hike has been defeated, I would not be at all surprised if he intentionally cuts medical services as retribution for his political defeat.

The point of this column is to warn you to be wary. Political liberalism is the twisted and filthy version of its ivory tower counterpart. And many "liberal" institutions will write about helping the poor and working towards a just society with their right hand while they pick your pocket with the left.

Dear FREE PRESS,

I just wanted to praise the dating article written by Emily DeMartino for getting so much right. Obviously, La Mexicana is the correct name of the restaurant in Red Hook. Clearly, the veggie dumplings at Golden Wok are the highlight of the menu. Indisputably, \$4 movie night at the Lyceum is worth every penny.

I only wish this guide had existed during my time at Bard. Sitting in the corner of the XtraMart until they call the cops turned out to be an awful idea for a date.

One other question: as a former columnist for the Bard Observer, is there, this year, a Bard Observer?

Dear Emily Gui and Becca Webb,

I read your piece on hunters in Tivoli. Before I get into the article I would like to ask all FREE PRESS writers to make an attempt at journalism. Not every article has to be witty, ironic and poorly written. There are things that go on at Bard besides personal stories of walking near scary hunters or seeing President Obama.

As for your piece "Hunting for Pleasure" I want to state some basic facts about hunters. They do not shoot college students for pleasure, and hunting is not generally done for "pleasure" as your title suggests. Hunters may hunt to separate themselves from sick industrial food, to feel more connected to the animal they are eating, or for economic reasons. It seems you have misinterpreted the word hunter for poacher, a person who kills an animal for sport.

I am sorry that anyone is ignorant enough to be so afraid of hunters-- as if they would actually shoot a human being for sport (maybe this stems from fears of average country or lower class people in the outside world). So while it is understandable that you "did not want to get shot," there was never any threat to begin with. Hunters do "actually" cook and eat the deer, as much as a surprise as it must have been to someone who it seems grew up in a distant metropolis of vegetarians. The idea that hunters would not "actually" eat the deer shows incredible prejudice against people who

Sincerely,

Howard Megdal '07

Dear Howard,

Sure, the cops got called, but did you get laid that night? And the FREE PRESS bought out (read: picked up all of the slack for) the Observer in a merger last Spring. We are now solely responsible for all of the seriously hard-hitting investigative reporting on campus.

Keep up the good readership,

FP

hunt their own animals for economic, cultural, or spiritual purposes:

My philosophy is if you can eat a cow that has been fed corn (a food which makes the animal sick), antibiotics (because of the sickness caused from corn), and meat (for protein even though cows are by nature herbivores) while it breathes in fecal matter dust, you can take the life of an animal which has lived a natural and productive life in the wild. Either way you are killing an animal. By killing it yourself you are directly connected to it and you don't support the industrial food system that is hurting our bodies and our world (along with animals). And if you are a vegetarian, unless you grow your own food or buy only organic, you are also supporting the industrial food system. I eat at Kline, and I don't deny that I support industrial food, but I don't ridicule those who make an effort to separate themselves from it.

As for the ignorant comment on the head of the deer being a decorative trophy, very few hunters actually partake in this ritual. I am personally affiliated with many hunters (including my father) and none of them have kept deer heads. In closing, hunters aren't scary, they do "actually" eat the deer-- and they eat in a much more sustainable manner than the average American.

Sincerely,

Ezekiel Perkins

LETTUCE TO THE EDITTUCE



# BARD COMMUNITY GRAPPLES WITH LOSS CAMPUS MOURNS JAMIE BERNARD

by alex eriksen

On Monday, January 25th, during the small hours of the morning, Jamie Bernard walked into the Avery/Blum building on the far end of south campus. Unlocked by security at 7 AM, the building doesn't see much traffic until about 8:00 or 9:00 when students and faculty arrive for work in either the film or music departments that are housed there. Bernard, a 22 year old senior, was found dead in Avery/Blum by B&G workers at approximately 8:30 AM. He had apparently taken his own life. College employees immediately placed a call to both campus security and 911. Emergency responders arrived and cordoned off the area. The college, with respect for his family, has declined to release the exact cause of death or where exactly in Avery/Blum it happened, but they have dismissed rumors that he had leapt from the roof.

No suicide note or apparent explanation was found either on Bernard's person or upon a search of his room. He did however publish a message on the internet through both the social networking site Facebook and the virtual diary site LiveJournal at some time the day of or before his death. The posts were taken down by the administrators of those sites at the request of Bernard's family. Given the sensitivity of such information, there are no plans to release Bernard's note to the student body. The administration has declined to speculate as to the motive behind Bernard's actions but did say that he was suffering from some form of depression. "It's a tragedy for his family and friends" said President Leon Botstein in a telephone interview with the FP; "no young person of such talent should have such a sense of despair and worthlessness. It's hard to talk about."

Bernard was buried in the campus cemetery at his and his family's request. Services were held Saturday, February 6th, followed by the interment and a reception at President Botstein's home. Students and faculty, family and friends, remembered Jamie Bernard as a prolific writer and lover of literature. A native of Aspen, Colorado,

he specialized in Russian literature and was one of a handful of students to attend the study abroad program in St. Petersburg, Russia at Smolny College. At home during the summer, Bernard worked as a camp counselor at Extreme Sports Camp for autistic children. Mr. Bernard, one of three triplets, has a brother with autism. The camp was a feature on ABC World News last year in which Bernard briefly appears.

Upon becoming aware of Bernard's death, the president sent two emails from his office within hours of each other to announce to the student body what had happened. Counseling and Health Services were notified and asked to extend their hours till 8 PM each night that week. Other student services such as Security, EMS, and B.R.A.V.E. were put on heightened alert. Additionally, meetings were arranged for dormitories and a special meeting for the senior class was planned to answer questions and concerns. The emergency system proved adequate in alerting students and mobilizing campus resources according to Dean of Students Erin Cannan.

When the administration needs to respond to the entire student body, the emergency system operates through a chain of command that communicates at all levels. Information goes up and instructions come down. At the top rung, the President's office and DOSO handle the logistics of the system. On the next step is Security, followed by Residence Life, then Student Services, all the way down to Area Coordinators and Peer counselors. The system is tested on a regular basis and aims to facilitate community outreach.

On the an individual level, the outreach program is much more personal. A troubled student can reach a counselor at any time just via the phone number listed on the Counseling Center website or by calling Campus Security. Arrangements can be made depending on what the situation is. "If you come in for one session, we're not going to sign you up for a whole year's worth of counseling" said Rebecca Stacy, Head of the Counseling Center. "The

way we handle things is very much on an individual basis." Calls for help typically come around high-stress times of the academic year, increasing in frequency during the months when midterms, finals, and senior projects are due. The number of calls made to the Counseling Center could not be given but the overall average was said to be about five per week. In the previous eleven years, no student has taken his or her own life, but the Counseling Center still wrestles with the fact that some suicides cannot be prevented. "What we can do is look at risk factors and weigh them against protective factors" said Stacy, "but there is very little in the way of predicting behavior." The College sent staff last year to be trained at Syracuse University in their "Gatekeeper" program, which teaches suicide prevention techniques.

School officials have said that in the wake of Jamie's death, they plan to double their efforts in providing support where it's needed, but any kind of change in official policy remains unclear. "We're too at a moment [sic] to reflect on changes to the system" said Cannan. Despite the resources available, there is little the college or anyone else can do to stop determined individuals from harming themselves.

"My message to all students is to recognize the sanctity of their own lives and to do whatever they can to cherish them" said Botstein, "If they're in trouble, they should reach out to both family and friends and spare them the catastrophe which has befallen Mr. Bernard's family."

Mr. Bernard's family has established a foundation in his name for scientific research on depression and autism. Those who are interested can find more information at <http://jameskirjbernard.org>. Jamie Bernard is survived by his two brothers and by his mother and father, and he is remembered fondly by the Bard community.

*If you or anyone you know is struggling, please seek help. Counseling staff can be reached twenty-four hours a day, seven days a week by calling Security at 845-758-7460 or 845-758-7777. B.R.A.V.E. counselors can also be reached through Security.*

## CITIZENS SCIENCE: THE WINTER L&T BOTSTEIN'S WINTER WONDERLAND

by joey simms

President Leon Botstein is pushing for the introduction of a program called Citizen's Science, a "second L&T" that would run for three weeks during the winter intersession of the freshman year.

The proposed program, which has been under discussion for upwards of four months, would focus on the sciences and their significance in modern-day life. Citizen's Science would follow a similar schedule as the Language & Thinking Workshop, and like L&T would be mandatory for all freshmen.

Despite logistical difficulties and expected resistance, Botstein is confident that Citizen's Science will happen--and that the critics will come round. "When you establish new traditions there's always some resistance," he said. "When L&T was instituted, there was the same reaction of existing students against it. But how can learning be harmful?"

The proposed program is the result of a month's discussion among Botstein, Associate Dean Mark Halsey and several science faculty, including Associate Professor of Biology Felicia Keesing. Halsey describes the idea as "very much in the planning stages." With the Board of Trustees and Bard alumni behind the project, the college is now considering the logistical barriers, which Botstein admits are "huge." Keesing says those involved with discussions are "exploring the feasibility of offering the course to new students starting next year." No currently enrolled students would be affected.

The goal of the program, according to Botstein, would be

"the transmission of an understanding of science to non-scientists." Specific focus would be laid upon "the transmission of an understanding of science to non-scientists." It would emphasize "the connection between science...and the political and social decisions that have to be made," adds Halsey.

Possible areas of study include stem cell research, the environment, energy, disease control and vaccination. As with L&T, Citizen's Science would be taught by a mixture of Bard faculty and adjunct professors. Lab elements would take place in the Reem and Kayden Center while other aspects would take place in regular classrooms.

Halsey estimates that it will be two or three months until a final decision is made, but word of the proposed program has been gradually spreading throughout the campus. Response has been mixed. Many have voiced concern that freshmen students will burn out.

"My greatest objection to the proposal is that it will keep students in school without a break longer than two weeks from August to May," says Chris Given, Secretary of the Student Association. According to Given, this concern "is shared by certain high-level administrators, but has been expressly rejected by Botstein."

Botstein anticipates a negative response from current students, but is not fazed: "We live in hard times now. Most people work all year with a two-week vacation. It is a dangerous, even slightly arrogant, claim that being in school not 33 weeks but 36 out of 52 a year is onerous."

Botstein does not believe that students would otherwise

make good use of winter break: "If the four weeks in the January term were genuinely an opportunity to earn a lot of money, there would be an argument against interrupting it. But there is a lot of evidence that the majority of student are not [earning a lot]." Halsey adds that concerns about student workload "wouldn't make or break the situation."

The planners of Citizen's Science frame it in a larger social context. "The need for greater literacy in science is a national, indeed an international, issue," says Keesing. "In the same way that Bard has led through innovation in other areas, we would like Bard to take the lead in developing an innovative and bold approach to educating students about science."

Botstein goes further: "Do you want to live in a democracy where there's no distinction between falsehood and truth? One has to fight for better education on behalf of a better democracy and a substantive notion of what's free." Botstein then added, "So that we're emancipated from the tyranny of journalism."

All involved are hopeful that the program will be ready in time for the incoming class. The timing would also coincide with the college's one hundred and fiftieth birthday -- Botstein considers the program a way of commemorating that occasion. The decision will be made before Class of 2014 applicants have to make their choices -- as well as freshmen PCs, who would also return to campus three weeks early in January.



michael crawford / Pencil and eraser

## BARD IN TROUBLE WITH THE ECONOMY EXPECTED PUNISHMENT: SOCIAL PROBATION

by joey simms

"If I feel like I have to, or I can, save money by absorbing a position, I'll do it," says Jim Brudvig, Vice President for Administration, who is tasked with the difficult prospect of guiding the college through these tough economic times. "We remain on a tight budget for the foreseeable future," adds Brudvig. "I don't see anything changing for a while."

Academic institutions across the country have been hit hard by the financial crisis, and Bard is no exception. In 2009, 13 staff members were laid off over the course of the year. Amongst them was Ed Schmidt, former transportation director, whose position has now been absorbed by other members of Bard staff. "In times where there isn't the availability of resources, you look for places to cut," says Brudvig. "And that was one." (Brudvig declined to say who else had been laid off.)

At the same time, all members of Bard faculty and staff agreed to take a 0% increase in salary for one year. (Many teachers unions across the country have agreed to such a postponement). Brudvig is quick to note that the "priority in terms of where our money goes is to maintain a first-class faculty" and that it is "highly unlikely [the faculty] will accept a zero increase for a second year."

As a result, some hard decisions will have to be made. "There'll be positions added where there is need, and there'll be positions dropped where we can absorb," Brudvig confirms. "I'm sure that will happen. I don't like to put any kind of warning out there, I don't have any specific layoffs in mind, but it could happen. But people don't like living under

that kind of uncertainty."

Much of Bard's administrative staff has been on high alert after last year's layoffs. Bethany Nohlgren, Assistant Dean and Director of First Year Students, admits that "given the current economic climate, we all fear that our jobs may not be secure."

If additional lay-offs were to take place, Brudvig accepts that initial difficulties are bound to occur. After Ed Schmidt's departure, most of his duties were given to Ellen Camisasca, who already works full-time as Payroll Coordinator. Filling both roles proved too much for Ellen, according to Brudvig: "We thought that she was able to add those responsibilities easily to her load, and it's become a little bit of a burden for her." Nonetheless, Brudvig insists that "the responsibilities [of transportation director] can be picked up by other people. They can't be picked up by one person."

Lay-offs and cut backs are often inevitable in hard times. Only time will tell whether Bard can expect several more to come or if the worst is already behind the college. But whatever happens, Brudvig is unapologetic about the college's priorities: "We have to increase revenue in order for us to respond [to faculty demands]. There's (sic) two ways to do that: one is to start cutting staff — and you're going to have to cut a lot of staff to do anything significant — and the other is to raise more gifts. Sounds like a hard core business, in some ways there is a hard core business side to it. But we always deliver a balanced budget to the board of trustees, and nothing will change there."

## STORYTIME WITH JOSEPH O'NEILL AWARD-WINNING WRITER TO GIVE READING AT BARD ON MONDAY, FEBRUARY 22

by daren o'sullivan



Joseph O'Neill / Lisa Ackermann

ANNANDALE-ON-HUDSON, N.Y. — Award-winning novelist Joseph O'Neill will read from new work at Bard College on Monday, February 22. O'Neill is the author of the highly acclaimed novel, *Netherland*, winner of the 2009 Pen/Faulkner Award for Fiction and selected by the *New York Times* as one of its "Top Ten Books of 2008." Writing in the *New Yorker*, James Wood called *Netherland* "one of the most remarkable post-colonial books I have ever read . . . *Netherland* has a deep human wisdom." O'Neill will be introduced by novelist and Bard literature professor Bradford Morrow. The reading, which is being presented as part of Morrow's Innovative Contemporary Fiction course, is free and open to the public. It takes place at 2:30 p.m. in Weis Cinema in the Bertelsmann Campus Center.

Immediately upon its 2008 publication, *Netherland* received extraordinary critical acclaim. Michiko Kakutani wrote, in a *New York Times* review, "With echoes of *The Great Gatsby*, Fitzgerald's masterpiece, Joseph O'Neill's stunning new novel, *Netherland*, provides a resonant meditation on the American Dream." President Barack Obama, in an interview with the *New York Times Magazine*, revealed that he was reading *Netherland* to escape the tedium of briefing books. *Netherland* resonates with readers on intellectual and emotional levels. In New York City after 9/11, two immigrants-- a Dutch banker and a Trinidadian small business owner-- bond over their shared loneliness, being outsiders, and the sport of cricket. O'Neill is also the author of two previous novels, *This Is the Life* and *The Breezes*. *Blood-Dark Track*, his memoir about his grandfathers, who were both imprisoned during World War II, was a *New York Times* Notable Book.

For more information about the reading, call Michael Bergstein at 845-758-1539.



# PROF. JACOB NEUSNER MEETS WITH POPE IN VATICAN RE-DECORATES SISTINE CHAPEL

by darren o'sullivan

Bard College theology professor and internationally renowned scholar of religion, Jacob Neusner, joined by his wife Suzanne, met with Pope Benedict XVI in the pontiff's office at the Vatican on January 18, the day after the Pope's historic visit to Rome's main synagogue. The meeting marked only the second time in history that a Pope has entered a Jewish house of worship (the first was Pope John Paul II's visit to the same synagogue in 1986). Neusner and his wife attended the visit and then met with the Pope in his office for 25 minutes the following morning. Neusner's book, *A Rabbi Talks with Jesus* was praised by Pope Benedict, who quoted Neusner often in his book, *Jesus of Nazareth*. The two had met once before in Washington, D.C. in 2008.

"A visit to the pope in his office in the Vatican...brings about an awesome visual experience in an elegant museum," Neusner said. "The walk in the papal apartments leads through five long rooms, richly decorated with antiques and hangings. The windows in the room adjacent to the Pope's office overlook St. Peter's Square, and from the window right outside the Pope's office you look out and see what the Pope sees when he blesses the city and the world." Neusner said that during their 25-minute meeting he and the Pope discussed their writing and scholarship, the Pope asked him about his students, and he told Suzanne how *A Rabbi Talks with Jesus* gave him comfort when his sister died. Before leaving, Neusner presented the Pope with a copy of his new book introducing the Tal-

mud, *The Talmud: What Is It? What Does It Say?*, which was published recently in Italian. He also presented a German translation of *A Rabbi Talks with Jesus*.

Asked about the Pope's visit to the Rome synagogue, Neusner said, "I leave it to others to speak for the Jewish people in the coming negotiations that will engage us over issues of common concern between Judaism and Catholic Christianity." Of the pontiff he said, "I left with a vivid picture of a humble and good-natured man wholly devoted to the service of God. With his bright blue eyes, he looks you square in the eye and looks back when you respond. He is generous in his appreciation of others and does not take for granted the appreciation of others. I cherish the memory of the man I met in Rome."

Jacob Neusner is the Distinguished Service Professor of the History and Theology of Judaism at Bard College, a senior scholar at the Institute of Advanced Theology at Bard College, and a Bard Center Fellow. He has written and/or edited hundreds of books, including *Theology of the Oral Torah* (1998) and *Theology of the Halakhah* (2001). His awards include nine honorary degrees, 14 academic medals and prizes, and fellowships from the Fulbright Foundation, Guggenheim Foundation, National Endowment for the Humanities, and American Council of Learned Societies. He is also a member of the Institute for Advanced Study and a life member of Clare Hall, Cambridge University.



photo courtesy jacob neusner

## BUDGET FORUM SPRING 2010 DO YOU WANT CRIES WITH THAT?

by abby ferla

Silent, arms akimbo and so solemn that they might be on the verge of tears, Joseph Melter-Gambell and Pete Christian look on as Tommy Martinez explains why Smog has proposed an unfriendly amendment against the Bard Film Committee. He says "They're asking for \$2000 for something that's going to benefit a small amount of people." The amendment is one of twenty that the Smog Audio Committee has made against clubs, and the audience roars in response. Joe steps up to the mic to say, "Just because you don't go to [Smog], doesn't mean that some people don't." An angry audience member yells back, "Yeah but those of us who don't want to do other stuff!" The comment is met with cheers from the crowd, which has been frequently erupting into a chorus of resounding "Fuck you's" over the course of the past half hour. After the sixth failed amendment, Tommy concedes, "Alright, we get the picture; you're not going to vote for us anyway, so goodnight," and the boys walk offstage looking as though they had been hit by a truck being driven by their best friend.

This semester's budget forum, held on February 9 in the MPR, started out innocently enough with an eye-catching slideshow by the student government. Chris Given made a few friendly jabs at the FP lack of student government coverage (point duely taken, Mr. Given) and explained his dream for Cappucino's, Kairan Yao was elected treasurer, and Sarah Yulmaz and Ziquen Lou were chosen as the two newest members of the Student Life Committee. Per usual, a few friendly amendments were met with donations, the Bomb Squad begged us to "Feed the Beast," an improvisation team failed to get any money. However, the moment the Bard Entertainment Committee took the stage, the atmosphere of the room grew hostile and stayed that way.

Ugly scenes such as the one witnessed this past Tuesday have been growing increasingly common at budget forums over the past few semesters, which is likely due to the fact that the convocation simply does not provide the funds necessary to meet the student body's requests. This semester, for instance, clubs asked for a total of \$248,897.30 but were only allotted a total of \$138,540.41-

- and this with the smallest emergency fund in history and a voluntary pay dock by the student government administrators. Subsequently almost all campus groups recieved a significant budget cut. Among the hardest hit were the Entertainment Committee and Smog Audio, each of which recieved only about half of their requested budget.

In order to compensate for the loss, the two groups proposed between them over thirty hostile amendments that attacked other clubs. In response, the attacked groups--which ranged in function from the ISO to the Old Gym--rallied together on facebook, and as Tuesday approached, whispered tones all over campus predicted "Smog is going down!"

Tuesday night's amased crowd needed little incite, and as the Entertainment Committee argued that it has been an institution on campus that has provided entertainment for the student body for years, it was met with loud jeers from an audience that clearly disapproved of the job it had done. When WXBC took the platform to defend itself, the EC explained that the money allotted the radio station for booking bands would be better distributed to the Entertainment Committee, which is traditionally responsible for bringing outside bands to Bard. "Sounds like you don't believe in democracy," said Ruth Lichtman, representing the WXBC. When the ammendment came to a vote, only a small portion of the crowd that had congregated by the doors seemed to disagree with Lichtman; almost no one voted in favor of the ammendment. The majority of students attending raised its hands fervently in opposition, effectively blocking the proposal. All other ammdenments followed suit until it became painfully obvious that the majority of the crowd was unyielding in its determination to deny all of the EC's requests. Halfway through the amendments, the EC withdrew its attacks, and Vanessa Haroutunian left the stage saying, "Thanks guys. That was, uh, really great. Good luck trying to go to shows when we're gone." And so by the time that the boys from Smog took the mic, the entire room was so agitated that Junior Shawn Steele had to take the stage to chide, "Alright you flick someone off, and I'm gonna have to chase you [...] I'm rooting for you guys, but you got to be in the right."

Members of the Entertainment Committee, Smog Audio, and the students who attended in their support left the forum with shell-shocked faces. Later, an anonymous comment appeared on the student actives blog, arguing that among other faults, Budget Forum is inappropriate, not neutral, held in an inaccessible and unsafe environment, and "outdated and self-selecting." In response to the evenings events, the blogger writes, "the result of this debacle? several small, self-interested clubs with very small groups worked together to get money to offer services to THEMSELVES--services that they should be paying for, and that never should have made it past proposal." However, several groups attacked, such as the International Students Organization, do provide campus-wide services and entertainment. The Student Theater Collective, for example, funds Moderation shows and Senior Projects in the Theater Department. A commentator who wished to remain anonymous said, "I think entertainment is important and everything, but they [the EC and Smog] acted as though they knew what was best for the student body. They should have asked for a friendly amendment instead of attacking clubs that work hard to create events for this campus. Like, you can't attack affinity groups just to give money to members of bands that don't even go to Bard. Come on."

Tuesday's events raise a few issues for the student body to consider, among them the utility of Budget Forum, the best uses of the convocation fund, and the strong us-versus-them atmosphere of the night's events. Though the Entertainment Committee and Smog Audio did alienate themselves from the majority of groups on campus, the personal tone of attacks against the Entertainment Committee and Smog Audio-- insults littered with the occasional, "Hipsters go home!"-- indicate that there may be something more afoot. Can we really assume from the deep-seated animosity and unified hostility in the room that a schism exists on campus between a "small minority" who go to Smog and those who... do everything else? Seems unlikely, but at the very least, there appears to be a consensus among a large portion of the campus that this is the case, and in response, the anonymous blogger writes, "I, for one, having not for a moment felt safe in a room where curses were tossed at me during the open voting process, where my clothes were made fun of, etc, would like my activities fee returned to me immediately."

# KLINE WHINE MANOR WAS NAMED AFTER ME

Dear Editors,  
The FREE PRESS' coverage of Kline issues is notoriously spotty. For every step forward ("Navigating the Toaster at Kline" Vol. 11 Issue 1 Sept. 2009), there have been several steps backwards ("Guide to Sneaking into Kline" Vol. 10 Issue 4). The FP's literal coverage of Kline itself, I must say, is rather good, as after distribution I often find copies three deep underneath the tables.

Issues aside, this Reader believes firmly that there is no Bard journal more concerned with Kline and Kline Issues than the FP. After all, the dining hall is a major distribution point (a captive audience is better than no audience). That is why I call on you to lead the charge to sway student opinion over a serious logistical snafu.

Recently (within the past semester), there was a major change to the traffic pattern in Kline, most noticeably the rotation of the bagel station 90 degrees (not only do I refuse to believe that this improved the Morning Bagel Situation, it also had the unfortunate consequence of rendering obsolete Allison Brainard's seminal work entitled "Please Don't Hurt Me, it's Just Breakfast" Issue VOL 11 Issue 1). Though this was indeed a travesty, returning it to its original position is beyond our scope (got to unplug it and shit).

Though those of you who only eat soup or things from the cold salad bar may not have noticed,

the two main food service lines, "Origins" and "Terra Ve," (colloquially "The Meat Line" and "That Other One") have swapped places (all directions assume speaker is standing at the doors of the room facing towards the food). Those of us consuming animal products used to have the wall of the kitchen to help direct hapless protein-seeking students into a logical right-to-left sweep, ending at the sandwich fixins bar. With the recent change, many of us omnivores have attempted to carry over our old habits and move again right to left, ending somewhere near the bagel/ice cream juncture. I strongly believe that this is the most effective motion to take, especially as there are seldom plates to be found anywhere on the left side of Kline, and my informal observations of Klein etiquette lead me to believe that most students agree with me. When some free thinking student (whether high, left handed, "only getting [that one thing]") attempts to either dart amongst the leftward moving mass that force their way right, a snarl can occur that casts a pallor over the entire dining experience.

I hope that the FP will assist me to spearhead the "Right's not Right" movement and keep not only the Kline Experience, but the entire Bard Experience, moving leftward.

Your Humble Servant,  
Brooks R Ward

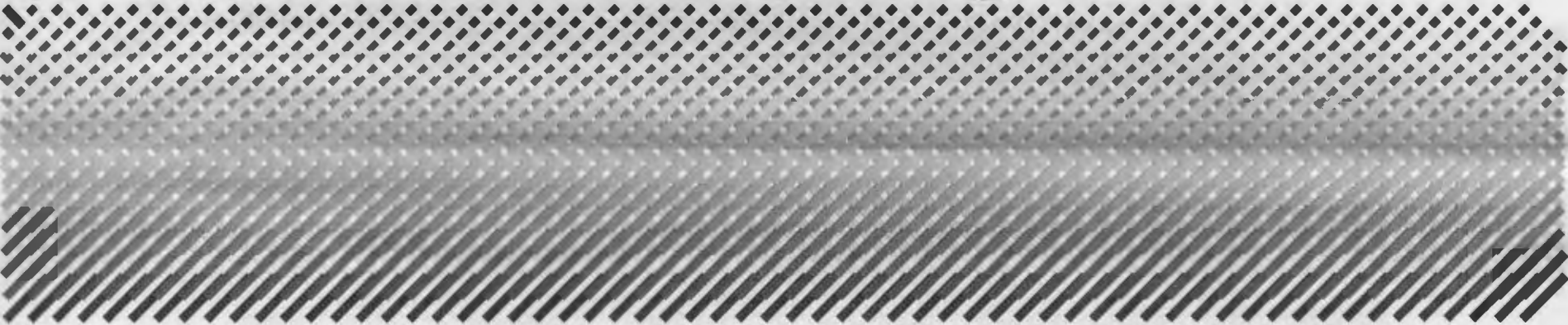
# RE:KLINE WHINE THIS IS PERSONAL

Only people that hate freedom hate Kline. This is because Kline is the United States of dining. Amber waves of crunchy rice, purple mountains of jelly. Freedom rings and fried dough is served nine times a week. Kline champions the notion that with hard work, anyone can achieve the dream. If at first you don't succeed, try try again. Toast another bagel because you burned that one so badly.

Eat four hot dogs every single day of the week. Have both honeydew and cantaloupe melon all year round--with pineapple. If Kline didn't reek of freedom and the promise of a better meal why would all of the illegal immigrants from off-campus try to fuck with border patrol everyday? Donna and Jackie say back off jar-handling hellions from Tivoli and Red Hook. Just getting coffee? Yeah right, yeaahhhhhh right you're going to swoop in and get pizza too. And a fist full of pickles for snacking on at your leisure. Freedom is not free in this case.

Those on the outside looking in, sometimes literally, see how free and truly good Kline is. Freedom of speech--what did you say you wanted on your omelet? Did I hear EVERYTHING? Freedom of religion--you can believe or not believe in the existence of laxatives. All men are created equal--girls can eat at Kline now. And finally, the pursuit of happiness--craazy vanilla ice cream. The melting pot of Kline ice cream. It is all the colors in the rainbow but it just tastes like vanilla.

With Lucky Charms and Jello for all,  
E.A. Diamond



# KEN C<3<3PER ON ANNANDALE WINTERS

- \* In our "back-country park", when the wind blows, we loose power (sometimes)
- \* The devices that enable us to see that "special bowl" in the bathroom are flash lights (with new batteries) and chemical glow sticks.
- \* Never use open flames - very dangerous and very costly when the AC's impose the 500 dollar fine.
- \* Keep some snacks available - just in case your snowshoes are in for servicing and you can't get to Kline.
- \* If you live off campus, make some new best friends - ones that have nice warm dorm space.
- \* Driving in heavy snow storms is not like a video game. Playing bumper cars on roads really hurt when you hit each other.
- \* Keep a good flashlight in the car, and a charged cell phone with emergency numbers programed in:

Dutchess Co Sheriffs Office:  
486-3800  
New York State Police/ Red Hook Police  
876-4194

# NEVER EVER DRIVE IF YOU HAVE INGESTED INTOXICANTS

The Campus Center has a generator, should we loose power - and remember, Security Never Sleeps!  
We are always here if you need us.

Make a big snowman,  
cooper











# SUNDAY STILL SUCKED, NICE TRY

## I AM A RACECAR DRIVER

by andrea ricci

It's upsetting to think that the month of February offers a "sex column" with no options for commentary. I'm suddenly aware of the FP audience, and it seems like my hesitation for writing this month's "column" paired with an inexpressible sense of pressure to produce wry humor have doomed February's entertainment a sad excuse to avoid the unavoidable. I know very well that half of the readers of this fiith can relate to my efforts to hide in my apartment while the D-day passes over, but I have to face my fears, and so do you, loyal comrades: Valentine's Day. Quite similar to D-day if you've already prepared your iTunes playlist to "Ode to Satan's Spawn" or "Oh hey, 'sup death?" It seems all too legitimate for Sunday Sulking this year, folks. Ah, soothe my heart with a monotonous languor.

In the eighth grade, the annual Valentine's Day dance was always what I imagined Charles Darwin was talking about when he explained "survival of the fittest." The gym was draped with heart-shaped doilies, cut like snowflakes and hanging from pink and red streamers. We are all familiar with the scarring memories of middle school dances, full of prepubescent bodies twerking, grinding, cotton-eyed-joeing: dry humping in its most primitive form. The sound of Daniel Bedingfield/Enrique Iglesias was, for many, the signal marking a departure to the snack stand, equipped with pretzels and goodies to enjoy while they stood scowling in their black rhinestone studded 'Tarzan' shirts and extremely faded jeans (often no pockets in sight, with a small zipper in the back, laced with those cord things that tied up the sides of the shins-you know what I mean. GUILTY). Nowadays it seems like the same shit-- except color coordinated. Yep. I'm talking about the "Stoplight Party." So good, and so uncomfortable. Green is a marker for singles-- but you know the kid wearing all green (questionable about the underwear) is a little too excited, so that's a Yellow all in itself. Yellow, however, is still a bit puzzling for me. "Caution"? Hmm. So, basically, don't approach unless you're equipped with a DSM-IV to assist you with diagnosing personality disorders, or approach the yellow as you would a bomb. A friend of mine responded this this, "Drive through if you're that kind of asshole," and if you're one of those don't forget to kiss the roof. Red is "Totes taken" and if you combined that with yellow you've got an equation for "taken but probs down". But woe is me; this year bears no Stoplight, but fear not, for Sex Olympics and kingdom come are waiting at Bard's annual hard-on, oops, Bard-on or whatever. The only thing you need to know about this event is that a raffle item this year is the "Fantasy Friend," which says "comfortable for any size" and is included in the Facebook invite with the caption reading: "Fantasy friend, with vaginal and anal openings." Ad Libitum? Awkward. Let's break it with a lil' joke: What did one chemistry major say to another on Valentine's Day?

"I'll miss you when you argon!" Same.

I wanted to name the article "Harry Potter and Cho Chang: Valentine's Day 2010 and appreciating the magic of awkwardness" but I realized that was funny only to me. When I asked some ladies what first came to their minds when they heard "February 14th," I watched as many sighed, dropped their heads and went on about having their version of McLovin' feed them chocolate covered strawberries whilst on a heart-shaped rotating bed under the covers of millions of inexplicably collected rose petals, going through "he loves me, he loves me not" and shredding a bouquet to bits in reassurance from landing on the latter. There were the few, however, that gave me the "stink eye" when I mentioned it, and I realized that Valentine's Day is ridiculous. Last year was great- and it was of course because-- and only because-- I happened to be in a relationship. Also because I received a big wooden



photo courtesy www.andreairicci.com

heart painted black that said "YOU'S MAI BABY" on it, but this year I'm alone, and doing just fine. But why hasn't this random holiday produced anything else but shame, sadness, pressure, and annoying over-excitement on a reserved day for you to show just how annoying of a boyfriend/girlfriend you are and can be? Why not a bag of candy hearts that you can sift through and smile instead of biting the shit out of them, bitter with the chalky Pēpto-Bismol flavored pink heart, the inscription not "BE MINE 4EVER" but instead shouting at you, "HA YOU'RE ALONE!!"? If only you picked up a candy heart (duh, the

whites are the best) that said "This isn't GHB" or "damn shorty lookin foiiiine," Valentine's Day would be changed for the better of all. If only Bobby Valentino was the founder. Remember fellas, don't be a rookie; protect your shit if you're in it for the nooky.

kiszez and hearts and yummy cookies wif mah name on it,

Andrea



michael crawford / Inside the cell looking out the door

# AN INTERVIEW WITH AUTHOR NOAH CICERO

## FIND HIM AT PAPA JOHN'S OR MAYBE ON TV WITH ANTHONY BOURDAIN

by andrew worthington

Noah Cicero is the author of around half a dozen books published over the past decade. Although he is currently attending Youngstown State University, he is known to most of his readers as a prominent autodidact. His most well-known works are *The Human War* and *The Condemned*. His newest book, *The Insurgent*, is out now.

**FP: *The Human War* is being made into a movie. Does that kind of fuck with your head? Do you know if they will make any big changes to it?**

**Noah:** Yes, it completely fucks with my head. I was sitting on the set and some actors, a make up person and a production assistant asked me how I felt [about it]. I said, "It feels weird, I don't know how to feel." They told me I should feel proud. I told them, "You would feel differently if something like this happened to you." Later though, as weeks passed, I felt good about it because the movie brought a lot of money to the Youngstown community. I met the camera people, make up people, actors, sound and all kinds of people. It made me happy that I had to do with something that caused so many to have jobs for a short time. And there were a lot of college kids there trying to experience to put on their resumes which I thought was good.

They changed the book a good amount, but I'm not concerned with that. It is a movie and movies need a lot of scenes and action. I personally wanted to put a vampire in it but they wouldn't let me. They told me, "Noah, there wasn't a fucking vampire in your book."

***The Insurgent* is your new book. If *The Human War* was your 'war on terror' book, and *The Condemned* was your 'sex and drugs' book, then how would you characterize *The Insurgent*? What authors or works influenced you a good deal in your writing of your new novel?**

*The Insurgent* is like my *Stranger*, *Nausea*, or *The Outsider*. It is about a person having an existential crisis. The book doesn't resemble those three in plot or characters. I think it will be a new type of novel and a new twist on those old existential classics.

**You also wrote another new novel, *Best Behavior*, which was posted on your blog but has now been removed. Why was it taken off?**

*Best Behavior* was taken off because I got an agent recently, and he is currently trying to bring *Best Behavior* and my other books to editors to get published.

**Has any organized religion ever interested you to a great degree?**

I've read through every organized religion: Islam, Buddhism, Hinduism, and of course Christianity. The only one that still interests me is Catholicism. I'm not a believer or anything, I wasn't even raised Catholic - my father was Catholic, but he didn't like the church because he said the nuns beat him at Catholic school when he was little. I enjoy the Catholic Church though. I enjoy reading about saints. Saint Francis is my favorite. I keep his book *Little Flowers* in my bathroom. I also really enjoyed Augustine's *City of God*. The Catholic Church is great - the world changes but it doesn't. It is there, being the Catholic Church - those old outfits the priests wear, the candles, the Hail Marys. I really enjoy it.

**Do you think the manner in which an artist lives his everyday life carries much weight in determining the value of his art?**

No, I don't think so. I mean, Kafka was a lawyer, Celine a doctor, Knut Hamsun and Jack London weren't anything but manual laborers. When they got old, Knut Hamsun became a fascist and Jack London became a racist communist. I love both of their books. So I don't know what the answer is there.

**What are some of the jobs you have worked? Do you make money from your writing?**

I've worked mostly restaurant jobs. I've worked at Papa John's, Lone Star Steak House, Wendy's, Taco Bell, Red Lobster, and several local places. I've sweated like a sad dog in those restaurants. Hopefully one day, my books will get published by a major press, and I'll get to do a guest appearance on the Anthony Bourdain show *No Reservations*. I've made like 4,000 from writing. I didn't make much last year. It is okay, I am still alive. I have a DVD player, internet and electricity, I'm doing great.

**You blog a lot. Do you think blogging is generally a valuable asset for people, or is the medium too new to judge?**

I think blogging is wonderful for literature. I've read a lot of good literature on blogs. A lot of really great, well-written shit has been on blogs. I don't know, but I think there will be poems and short stories that came from blogs but will be considered major pieces of literature in a hundred years. For politics, blogs aren't so good. They allow a lot of jack offs, including myself to ramble and rant without having to be peer reviewed.

**You have a great interest in existentialism and analytic philosophy. What role does philosophy play in your**

**writing process? What philosophers most influence your writing?**

Everything I write is influenced by philosophy. I always want my characters to make existential sense; I don't want them to do things because it would be more entertaining. I want my characters and the characters of the books I read to make sense. If a character doesn't do something that corresponds with say the DSM-IV, or existentialism, or with sociology, then I notice it and feel betrayed, feel like you are trying to trick me. I don't mind it in movies, but in books I am concerned.

The philosophers most important to me are probably Nietzsche, Sartre, Camus, Wittgenstein, and probably now Rawls, Rorty, and Heidegger. *The Insurgent* was probably Sartre and Wittgenstein, but *Best Behavior* was probably Heidegger and the Dramaturgical Sociologist Erving Goffman.

**Who are some of your favorite contemporary authors?**

My favorite contemporary authors are Tao Lin, Brandon Scott Gorrell, and Sam Pink. I like what all three of them are doing. They aren't famous or sitting in Borders but I think they are saying more about how people live nowadays than anybody else.

**How seriously have you ever considered leaving Youngstown and moving to a different state or country?**

I've lived at The Grand Canyon, San Diego, and Eugene, Oregon. I've been to about 40 states and have been all over America and see a lot of it. I've been to Mexico and Canada, the Quebec part. So I know about the culture shock you are talking about. I probably should move, most of my friends I grew up have moved. I still have to go college next year, so moving right now isn't an option. My main concern right now is passing Spanish 2.

**What types of works do you plan to publish in the near and distant future?**

Right now, I'm working on getting the movie out and getting at least some of my earlier books published at a bigger publisher.

## SOME YOUTUBE VIDEOS I WATCHED RECENTLY

### HE WHO WONDERS DISCOVERS THAT THIS IN ITSELF IS WONDER.

by maxwell paparella

The internet is a really special place. A lot of my friends live there. The best part about the internet is watching funny videos. The worst part about the internet is everything else. The problem with funny videos is that they are time-consuming (up to thirty seconds in some cases!) and also that they are on the internet, which is a hotbed of pedophilia and Tetris and stuff. With this in mind, I have created a handy guide outlining a few choice selections from my extensive browsing, so that you won't ever have to look at the internet again! Except for Facebook!

One is about an unfortunate-looking girl with a stuffed wolf doll. Things quickly go awry when the girl gets a minor concussion from her own closet door and it is funny but also sad. Like a Neil Simon play.

On is about a lonely man who, despite his apparent setbacks in life, has managed to become the star of his very own internet video phenomenon. He is singing and also crying.

One is about a very large woman who thinks that her coffee table is actually for dancing. She is wrong.

One is about an ugly baby, Charlie, who bites someone else, an unnamed character, while their parents look on in delight. This video proves that stupid people also exist in England.

One is about a guy who is super good at the guitar. As his fingers move nimbly over the frets and sweat forms on his brow, one is forced to marvel at the lengths some people will go to just to get laid.

One is about a sneezing panda. This video provides a sly commentary on the Tibet-China conflict.

One is about a young woman who presumes to be qualified to give sex advice, despite spending her nights alone in front of a webcam.

One is about a baby who eats a lemon and hates it. It is really about bad parents.

After watching all of these videos (and also a few less notable ones, mostly about the Jonas Brothers and Barack Obama) I got distracted by something and had to go. Next month: "LOLcats: Pros and Cons."





# THE CHILD'S GUIDE TO THE PRESIDENTS OF THE USA

## ASSUMING THE CHILD CARES ABOUT THINGS THAT AREN'T BAKUGAN

by emily diamond

**George Washington**  
President number 1  
February 22, 1732

1789-Star of Revolutionary War, enough to make him president of a country. Actually this would have made sense except that running a nation is different than a battle in some regard. He was a poor strategist.

1793- Proclamation of Neutrality  
1794- The Whiskey Rebellion  
1794- Jay Treaty  
Loved to negotiate, make friends

**Abraham Lincoln**  
February 12, 1809  
Sweet 16

1861- South secedes and Jefferson Davis is president of the Confederate States of America. The Confederates fire on Fort Sumter and the Civil War starts off on a low note for Lincoln with the Union army defeated at Bull Run.  
1863- Emancipation Proclamation  
1865- Robert E. Lee, Confederate general, surrenders.  
1865- Lincoln assassinated.  
Tall

**Rutherford B. Hayes**  
Nineteenth  
October 4, 1822

1877- Wins election by one vote. Leads to catchy nicknames: "Rutherford" and "His Fraudency." First president to use a telephone in the White House.  
Kind of soft

**Theodore Roosevelt**  
26th

October 27, 1858  
1884- Moves to the Dakota Badlands to pursue cowboy dreams.  
1902- Does not shoot a bear.

1903- Establishes first wildlife refuge.

Birtherd original Rat Pack then known as the "White House Gang." Daughter Alice was a chain-smoking snake tamer.  
Athletic, spicy

**Woodrow Wilson**  
28

December 28, 1856  
1914- WWI begins  
1917- USA official declaration of war.  
1919- Prohibition. Volstead Act and 18th Amendment.  
1919- Helps negotiate Treaty of Versailles which the Senate rejects.  
1920- 19th Amendment  
Level-headed, kept a flock of sheep on White House lawn

**Calvin Coolidge**  
Thirty

July 4, 1872  
1923-1929  
Holds a "hand's off" approach to economic matters. "Live now, pay later."  
1926- Signs the Air Commerce Act  
Living a dream, pipe dreamer, morose, refused to speak on the telephone

**Franklin D. Roosevelt**  
32

January 30, 1882  
1933- Emergency Banking Act  
1933- Prohibition ends  
1939- WWII  
1939- Albert Einstein warns FDR of German development of atomic bomb.  
1940- Wins unprecedented third term.  
1941- Attack on Pearl Harbor, USA

enters war.

1943- Meets with Churchill and Stalin. "Big Three" discuss invasion of German-occupied France.

1944- D-Day

1944- Wins for a fourth term.

1945- WWII, Japan and Germany defeated, ends.

Dog-lover, approachable

**John F. Kennedy**  
35

May 29, 1917  
1962- Cuban missile crisis  
1963- MLK  
1963- Assassinated  
Good-looking, charismatic, eloquent

**Lyndon B. Johnson**  
36

August 27, 1908  
1963-1969  
1965- Voting Rights Act  
1965- First American troops arrive in Vietnam  
1968- Upwards of 500,000 troops in Vietnam  
Easily discouraged, ruthless, insisted on all Johnsons have initials L.B.J. and accordingly named dog "Little Beagle Johnson." Forces wife to be dubbed "Lady Bird" when her real name was Claudia Alta.

**Richard Milhous Nixon**  
37th president  
January 9, 1913  
1969-1974

1971- During the Cold War, Chairman Mao invites U.S. ping-pong team to China after Nixon opens negotiations with China, in response to Chinese qualms with Soviet Union. Enemies of enemies are occasionally friends.

1972- Visits Moscow, joins U.S.-Soviet program to limit nuclear arms.

1973- Signs (temporary) peace agreement with the North Vietnamese and withdraws all U.S. troops.  
1974- Essentially concedes to being involved in the Watergate scandal in which taping of Oval Office conversations and bugging of Democratic Party headquarters at the Washington Watergate Complex occurred.  
Jowls, relatively accomplished presidency

**Jimmy Carter**  
39

October 1, 1924  
1977-1981  
Worldwide oil shortage  
1978- Camp David  
1979- Tehran hostages  
Born-again Christian

**Ronald Reagan**  
4tee

February 6, 1911  
1981-1989  
Doubled national debt, was a movie actor, "Star Wars."  
1986- Challenger explodes casting adverse publicity on "Star Wars."  
1988- Mikhail Gorbachev, Soviet Union leader, and Reagan sign Intermediate-Range Nuclear Forces Treaty  
Acted with a chimpanzee in 1951 film "Bedtime for Bonzo."

**George H.W. Bush**  
41

June 12, 1924  
1989-1993  
Soviet Union collapses and Cold War ends, unemployment rises, environmental president

1989- Berlin Wall comes down  
1990- Gulf War; Saddam Hussein orders Iraqi invasion of Kuwait.

1991- Operation Desert Storm  
1992- Attends U.N. Earth Summit in Rio de Janeiro, signs Earth Pledge, refuses aid to developing countries to help with their goals  
Seems nice

**William Clinton**  
42

August 19, 1946  
1993-2001  
North American Free Trade Agreement, health care failures  
1998- NATO  
Fit, musical

**George W. Bush**  
43

July 6, 1946  
2001-2009  
2001- September 11th leads to the "war or terrorism," and the creation of the Department of Homeland Security  
2003- In effort to end Saddam Hussein's dictatorship, sends troops to Iraq  
Not popular with the yanks, well-intentioned

**Barack Obama**  
44

August 4, 1961  
2009-  
Wife and daughters bring in most income for J.Crew, dog has a book written about him, a lot of people changed their middle name to "Hussein" on facebook making some kind of a statement. Health care, being healthy. OK.

# TEA

## IT IS LIKE A DRINK. IT IS NOT LIKE TWO FOXES.

by shannon thomas

Tea is probably one of the most popularly consumed substances on Bard's campus. Brewing of a cup of tea is an art in itself and is an investment of time and money. Finding a tea blend you like and want to put the effort into making can be difficult, especially for a new tea drinker. Here are some suggestions that you can fill your steeper with.

(All teas were ordered online at [AdagioTeas.com](http://AdagioTeas.com). Great prices, easy, and features a wide variety of tea.)

**Berry Blues** – Herbal, brew at 180° for ~7 min. \$12 for 8oz

Featuring pieces of berries and mixed with spices, it has a fruity flavor that borders on being a little acidic. But the main flavor is the berries, definitely a blue or black berry, and it gives the tea a very fruity taste (not to mention a nice purple color). There is no need to add sugar or honey to it and it would be a great accompaniment for dessert. It would even taste amazing iced!

**Mango Melange** – Herbal, brew at 180° for ~7 min. \$12 for 8oz.

A mix of mango, apple, hibiscus, and sunflower pieces with a little bit of spice, this tea is not as sweet or fruity as one would expect. The mango definitely gets lost, but the flavor it gets swept up in is still enjoyable. There is a bit of a sour after taste and has a surprisingly musky flavor to it. Overall, better than expected and again has a very attractive color to it!

**Casablanca Twist** – Green, brew at 180° for 3 min. \$17 for 6oz.

This peppermint-green tea mix makes for a shockingly strong green tea. One usually thinks of green tea as being light, but this is a pleasant aberration. The first taste is definitely an overpowering mint, but as it fades you are left with a familiar green. If you can take the reduction in caffeine, it'd be a great switch from your morning coffee; the smell opens your eyes by itself.

**Rooibos Jasmine** – Rooibos, brew at 180° for 7 min. \$10 for 8oz.

Rooibos is a sweet, decaf, herbal substitute for tea and its only drawback is that the pieces are so little they get stuck in some strainers. Don't let the first vanilla like smell fool you, this blend is infused with jasmine flowers. The jasmine gives it a familiar relaxing flavor that is not flowery like most other jasmine teas. Definitely something to be accompanied by baked goods.

**Citron Green** – Green, brew at 180° for 3 min. \$10 for 8oz

This is a basic green tea, but is perfectly mixed with lemon pieces so that you can avoid the addition of artificial lemon juice that is in your dorm fridge. The citrus disguises the usually taste of the green tea leaves, and the tea is much more flavorful because of it.

## OH I JUST GOT IT IT'S A LIPSTICK PUN! THOUGHTS ON STICKLIPS & IILAH.IINLTF.

by gryphon rue

Castrated belly dancers, scuba divers, china dolls, ships, lion tamers, and multitudes of flora and fauna manifest in the vivid consciousness of STickLipS. Who is this mysterious STickLipS? Have you seen him around? Does STickLipS hold IRS records? Well, the answer is that multi-instrumentalists Johanna Warren (Class of 2011), Jonathan Nocera, Jim Bertini (Both Bard graduates), and Chris St. Hilliare (of The London Souls) compose a band entitled STickLipS and they've just released their first album, *It is like a horse. It is not like two foxes*. The album was all self-recorded and mixed in Jim's bedroom and occasionally at the Bard studio for full-band stuff.

I consider it a bold undertaking to write about this band. I wish to stress how proud I am to be friends with Jo and to experience STickLipS before they achieve a larger following. The sophistication of their sound, the intelligent, joyful, expeditionary style of the lyrics, and downright gorgeousness of Jo's voice make me fully confident to claim that STickLipS is the most idiosyncratic and irrefutably the most talented band at Bard.

Jo started writing songs during her junior year of high school. No other artist can be as cleanly compared to STickLipS as the stylings of Joanna Newsom. Sometimes Newsom's influence is very apparent in Johanna Warren's lyrics, but this does not detract from Jo's extraordinary fluency, who mentioned in our music production class last year that the words to "Our Shoving Leopard" (One of a few gleeful spoonerisms that grace the album) came out organically and was scarcely subjected to editing. "Fighting a Liar" begins with "My friend was a scuba diver, he could barely speak/God has told me that the earth shall inherit the meek."

I was at STickLipS' debut show two summers ago in Brooklyn, and I observed the more "experienced" headliner group enviously eyeing and encouraging Jo between songs. From this it became obvious that Jo is a very talented creator and that the boys behind her are exceptional curators of the fuller band-sound. STickLipS inspires in its fans jealousy and appreciation in equal doses. For the unacquainted, beware: you might fall for the singer as you sit in a crowded hushed room straining to hear her next phrase or you might have to reevaluated how accomplished a musician you truly are.

Something ethereally refreshing is at work in the guts of STickLipS' sound. When people talk casually about STickLipS they off-handedly mention bands like the Cranberries. Electric guitar arpeggios and syncopated instrumental sections set a contrast to Jo's more intuitive guitar and vocal melodies. *It is like a horse...* has many haunting qualities to it – certain particles are prone to stick in your mind, such as the moaning cello on "Fighting a Liar", or the dancing

clarinet overlaying the triptych of sound in "talking." The marriage of Jo's songwriting to the production is consistently lush and hypnotic. Jo's voice is stunning, and one gets the sense that she is simply a very gifted person. The only downside of the meticulous production is that Jo's vocal performances are at times not as arresting as when she sings live. Recently at a "girl songwriters" night, Jo, playing solo acoustic, absolutely SCREAMED the end of the apocalyptic "Cattleships and Bruisers," which gave the song more of a mercurial flavor than on the tape. Basically - and this is only a minor complaint - the ambience of sounds revolving around Jo's recorded voice is less intense than the conviction of her singing in the raw.

STickLipS has harnessed a powerful collective sound and gives an energetic, even cathartic, live show. Jo uses a bunch of alternate tunings on her nylon-string guitar. Alongside the stunning lyrical value of the originals, the listlessness and/or triteness of STickLipS' covers, for example,

"When She Sleeps" (My Bloody Valentine) and "You Belong with Me" (Taylor Swift), become ultra-apparent. I suppose STickLipS inserts covers into their set to provide something that the audience can grab onto? Granted, at the last show a lot of girls were having fun unabashedly singing along to "She wears short skirts, I wear t-shirts/she's cheer captain and I'm on the bleachers," but I don't think there is any need for STickLipS to try and appeal to their audience, because the power of *It is like a horse...* comes from STickLipS' uncompromising nature: crafting complex pop songs that span the horizon of folk and rock, dually interpreting the sublime and demonstrating that songwriting is still a very elastic art form.

*It is like a horse. It is not like two foxes.* is out now on Proliferate music and can be purchased at iTunes, Amazon, and Digistation.



michael crawford / 2009 750 Li BMW



# MOVIE REVIEWS BY GIAMPAOLO BIANCONI *obviously*

## The Machine in the Ghost

*Avatar*, dir. James Cameron (2009)

I can only imagine how much fun James Cameron had designing every aspect of Pandora. Its luminescent landscape, shiny-coated animal life, and floating islands all convey the sense of wonder Cameron himself must have felt in the face of his technological toys. The film's 3D is barely noticeable, which I would consider a victory. 3D has always been a distraction; in *Avatar* it seems—ironically—natural.

In terms of "message"—since this is, after all, a message movie in the most heavy-handed sense—*Avatar* does nothing to take us beyond territory covered by *Starship Troopers*. What makes Cameron's film so fascinating, however, is its ability to convey the complex and often contradictory relationship between man, technology, and nature. *Avatar* is the most compelling blockbuster illustration

of man's relationship with technology since *Jurassic Park*.

We're all familiar with avatars, from instant messenger to video games. It is from the latter that *Avatar* the film seems to take most of its cues. The movie itself is a gamer's wet dream. It's real virtual reality, not the code-as-world simulacrum of *The Matrix*, but rather a world-as-code in which humans uplink seamlessly to other bodies—alien bodies—and control them with relative safety from the harm that could beset their avatars. For the gruff, paraplegic former marine Scully (the charming Sam Worthington) this is a dream come true: he can walk again, feel the dirt between his humanoid toes.

Despite the primacy granted the avatar itself, the uplink is more important to the film. Humans need to uplink to better explore the planet Pandora. Humans create a world of uplinks—computers to computers and humans to computers—to order their world. The indigenous Na'vi, though, already have the uplink: they can connect to every element of nature, from horses and giant flying birds to trees and

the land itself. As Sigourney Weaver (stilted as a supposedly hard-assed scientist) makes clear, the Na'vi have the uplink: their world is a network. Their trees are electric. They have what humans need to cut from whole cloth, the network technology we construct on top of our world is their world.

This means that the film's "message"—that of respect for the natural world in the face of its technological destruction—is effectively contradicted. Rather: the point at which the natural world becomes valuable is when it isn't nature at all but instead organic technology. Nature is electric; nature is the machine. Even the spiritual center of the pure Na'vi—the tree of souls—is really a kind of organic computer. God is a machine. Don't be fooled. *Avatar* isn't about hugging trees and renaming your high school football team because they caricature Native Americans. It's about where we want to be in twenty years: seamlessly, organically integrated. Sounds profitable to me.

## Growing Up at the End of Humanity

*The Road*, dir. John Hillcoat (2009)

One of the most harrowing moments in *The Road* comes early, when the boy's father (Viggo Mortensen) reminds the boy how to kill himself: "put the gun in your mouth, aim upwards, and pull the trigger. When the time comes, you're gonna have to do it just like everybody else." It encapsulates the film's bleakness—just as bleak as the lauded book by Cormac McCarthy.

Where the book indicated how stilted relationships would be after the end of civilization—arguing with sodomizing road agents and escaping the gaze of cannibalistic southern gentry wouldn't be like running into your neighbors at the supermarket, the film manages to convey the awkward normalcy of these exchanges. Because of the images' apparent indexicality, the film becomes grounded in the frigidity and gray hopelessness of such exchanges

as much as the brief emergences of optimism that come from them; without resorting to the abstractions that made the book such a good book. What makes *The Road* so remarkable is its unwillingness to let its visual representations—which, as images, can in a sense never be abstractions—interfere with narrative ambiguities.

There was worry, I remember, at the inclusion of flashbacks involving Charlize Theron as Mortensen's wife. My fear was that such glimpses of "the world before" would ground the film and replace ambiguities with trite generalizations. Yet the flashbacks were unobtrusive, and instead verged upon shifty memory or even dreamlike fantasy. Furthermore, by choosing to set certain fantasies in a past that is not just their past (today) but also our past (the late 60s or early 70s), Hillcoat merges our nostalgia with their nostalgia, making the serenity of the past seem much more earnest.

Hillcoat's camera is patient and curious. He makes use

of wide, static shots that convey the strange beauty of an ashen, alien landscape that is only a shadow of the earth that we inhabit. During a scene with an elderly blind wanderer (Robert Duvall), Hillcoat lets the fire dance off the actors' faces before cutting ominously yet subtly to the father's pistol. "I knew this was coming," says the old man. "There were signs." Entrusted to a less talented actor this line could have sunk the film, mired it in unremarkable ecological moralisms. Yet with Duvall, it is suggestive without overplaying its hand—much like the film itself.

"I must seem to you like I'm from another world," the father tells his son. Mortensen's pale, emaciated body combined carries encyclopedic knowledge of a world that has passed to ruins—when he dies, it will die also, making room for the innocence of the child (Kodi Smit-McPhee), for his overwhelming humanity, which is something, as we're reminded at the end of the film, that he may have been close to forgetting.

## La Película Manda

*Los Abrazos Rotos (Broken Embraces)*, dir. Pedro Almodóvar (2009)

Almodóvar, as he is known affectionately, is admired as a kind of Iberian Fellini. His films are filled with extravagance characterized by flesh, passion, color, and above all drama—with a clear debt to melodrama and telenovela style. *Broken Embraces* continues the tradition, and though the film doesn't feel as climactic to the Almodóvar oeuvre as *Live Flesh* or *All About my Mother*, the necessary elements are all in place.

At its core, this is a film about duplicity and images. Almodóvar utilizes a web of classic generic elements to explore themes fundamental to cinema itself. I can only highlight a few, since the plot is dense and circular: the film director, now blind, who has changed his name to Harry Caine; the beautiful actress (the beautiful actress incar-

nate, Penélope Cruz), two-timing her wealthy, elderly lover Ernesto Martel, who keeps a close eye on her through the camera-eyes of his son (also Ernesto Martel). Martel the elder watches his son's videos obsessively, trying to divine whether or not his lover is having an affair. Later, Harry Caine, before bedding the latest in a line of good Samaritans kind enough to help a blind man cross the street, asks her to describe herself to him: the image forms in his mind, softening the blow of his blindness. They all live through the image, and though Almodóvar is aware of the lie, he also loves it.

The film's most memorable moment involves Cruz's transformation into an actress. At the behest of her director, she tries on different wigs and flashes the same glossy smile. It's inviting and distancing all at once: flashes go off all around her, and the producer laughs happily at the young starlet's beauty. It could be an unwritten scene from

*Breakfast at Tiffany's* or *Funny Faces*, and I get the feeling that that's precisely what Almodóvar is looking for: a kind of cinematic Trojan Horse that infiltrates so lovingly the styles from which its inspiration is culled that they become inseparable. Other baroque Almodóvar have stronger legs of their own: they're so tender, moving, and brilliantly scripted that they rise above loving pastiche. *Broken Embraces* is often beautiful, to be sure, but it remains careful, obsessive kitsch.

Fundamentally, Almodóvar sees the world in genre and in cinema. When his vision is less fully realized, it comes out like *Broken Embraces*. Yet the stories he culls—be they "lesser" or "greater" Almodóvar—remain beautiful because he is the cinephile *par excellence*. For Almodóvar there is no doubt that film is a way of seeing, of living. This is why I love him, and *Broken Embraces* still manages to demonstrate it above all.

# 4 OF BARD'S MOST FASCINATING SENIORS (LIKE PEOPLE MAGAZINE'S LIST BUT JUICIER)

by paul jordan

Hannah Liddy

Camden, New York

Hannah really likes science — she pretty much lives in the RKC these days while finishing her senior project in environmental studies. As a high school student she chose Bard for its unique Environmental Studies major but has been involved with a wide range of activities at the College and elsewhere. She spent a semester at sea (she doesn't get sea sick I guess) traveling to Hawaii, Tahiti, and all the points in between. In her sophomore year, Hannah became involved with the New Orleans Project, which she said was extremely fulfilling and a constant reminder of how lucky she is to have a Bard education. Given the chance to have her life story made into a movie, which she has dreamed of for quite some time, Hannah hopes to have Miley Cyrus (aka Hannah Montana) or Clint Eastwood play her. After Bard, she plans to take a

year off and do some really intense activities like sailing in the Mediterranean Sea and taking a motorcycle trip across the country. As we concluded our discussion of how awesome a person she is, I asked for some advice for the freshman: "Everyone here is struggling with their own stresses in classes and in life — they should realize they're not in it alone."

Jaya Spier

Port Townsend, Washington

It has been interesting to find out how different seniors came to find Bard and why they decided to matriculate here. Bard isn't extremely well known outside of the east coast (although that's changing dramatically), and its setting and relaxed curriculum appeal only to a select group of high school seniors applying to colleges. Jaya decided to go to Bard for the same, simple reasons as many of the Bard students I've talk-

ed to: Jaya wanted to go to a college where no one else was going and she needed some different scenery than northwest Washington state. Sometimes the biggest decisions aren't very complicated in the end. After visiting, she knew it was a place that would fit her well. Like many freshman, Jaya felt out of place at Bard initially as the experience of summer camp (L&T) ended but knew there wasn't a better place for her than Bard. Fitting with her human rights concentration, Jaya participated in BGIA and interned at the Near East Foundation and Human Rights First. She's also a member of the Senior Class Committee and a PC. As she finishes up her senior project, Jaya told me that despite her frustrations with the way the administration handles certain matters, she could not have gone to another college. Jaya's advice for freshman: "The friends you make are vital to the way you experience Bard — choose wisely. And don't feel pressured to be someone you're not. Be open." After Jaya graduates in the spring what will be her fondest memory of Bard? "Sitting in my car at 4 AM while [my friends] argued about nature versus nurture. Jaya seems like someone who has had a lot of those experiences over her years at Bard— both the intellectual arguments and 4 AM trips to the gross (but convenient) Michael's



### WHY IS THIS IN THREE PARTS?

*Up in the Air*, dir. Jason Reitman (2009)

1. There was a time when the kinesis depicted in *Up in the Air* was synonymous with rebellion. The life lead by Ryan Bingham (George Clooney) in the film is not so dissimilar from, say, the life of the unnamed protagonist in Michelangelo Antonioni's *Blow Up*—a film, which to be sure, has its flaws but for our purposes is quite useful. Despite the necessary divergences, both films signify the triumph of mobility: in Antonioni's film, David Hemmings takes pleasure in his perpetual motion, rootlessness, cruelty, and his lack of relationships or even identity. Bingham is peripatetic in a more obvious sense: he moves through the gleaming, super-sanitary corridor of international travel and identical airport Hiltons; the film makes it painfully crystalline that he's distanced himself from everyone he knows and that he takes an almost melancholy pride in the difficulty of his heatless job—travelling around the country to fire people. Despite the "miles" he's so proud to have racked up—ten million by the end of the film—it would be fair to say that he hasn't moved at all. The homogeneity of airports and hotels and the ubiquitous "lounge" ensures

that all of Bingham's movement is merely illusory. *What Up in the Air* signifies is the transformation of movement from an element of vibrant, youthful counterculture to a way of life for millions of corporate cogs.

2. Despite its air of importance and pretensions to political filmmaking, Jason Reitman's *Up in the Air* is old news two-times over. By now we know that airports are not meant for those looking to stand still. Prefab environments designed to facilitate your movement ensure that any extended stay will be uncomfortable. Jacques Tati's *Playtime* in a sense predicted this transformation of public space in 1967, and Steven Spielberg made sure to capitalize off of Tati's intelligence and wit in *The Terminal*. Unlike the makers of those films, though, Reitman seems uninterested in film on its most basic level: the shot, the frame. *Playtime* and even *The Terminal* were full of visual punnery that took advantage of and wryly commented on the new kinds of spaces that were emerging in the second half of the twentieth century and the types of people that they were creating. Every image in *Up in the Air*, however, is totally forgettable. The film is visually dominated by massive lettering advertizing Hilton

and American Airlines. I'd be hard pressed to believe that neither company had a stake in a film that depicts them as consistent, convenient, clean, and without delays. And now that Reitman's been nominated for a Best Director Golden Globe—with an Oscar nod soon to follow—it begs the question, why him?

3. The film—which has more endings than the last *Lord of the Rings* movie—makes itself out to be a "movie of the moment," described by Reitman as a topical piece featuring documentary footage of real people who've been fired sharing their feelings about the global recession and how it's impacted them. One of the film's many endings takes place in Detroit, one of the most hard-hit cities in America. It feels almost triumphant: we get to watch as an unknown, low-level Detroit suit gets canned and cries. In the process, we feel empathetic. Maybe we shed a tear or two. And we get to leave the theatre knowing we've done good by everyone who lost a job in "The Global Downturn." For that, I can see why the Hollywood Foreign Press would want to thank Jason Reitman.

Diner that remind the all too introspective Bard students why they came here.

Andrew Simon  
Portland, Oregon

If you don't know Andrew Simon, you should probably get to know him before he graduates this spring and does something famous like running for president. His favorite word is "collaborative," which describes him very well, and as the well-spoken member of the Bard Democrats, Student Judiciary Board, and Senior Class Committee, Andrew has some fairly captivating opinions about Bard and life. A fun fact about Andrew is that he was a former tournament chess player in elementary and junior-high school. He had a personal coach and traveled to competitions—pretty cool, right? Although he doesn't play anymore, he made several analogies between chess and life that I even found convincing. Of all the people I interviewed, Andrew was the most optimistic about his future and said he could do just about anything as long as he could make it his own. His one caveat, however? Professions dealing with animals. He attributes this aversion to the current strained relationship that he has with his dog at home. Given

the chance to have his life made into a movie, Andrew would choose Robert Redford to play him. Although, let it be noted that he initially answered with the typical response of Bard guys: the revered Jake Gyllenhaal. Andrew's most memorable Bard experience is when he worked at the phonathon and talked to an alumna who proposed, over the course of 45 minutes, a senior project that she never had a chance to do. This made Andrew realize that he needed to pick a senior project that he really liked and not one that conformed to anyone's expectations; his project studies the ethics of America's confrontations with evil and he likes it right now—though he may not in April when he turns it in. Andrew's advice for the freshman: "Avoid the seitan [at Kline]. Cooked any way, it's awful."

Michael Burgevin  
Ithaca, New York

A self-proclaimed video game addict (I dare you to challenge him at Super-Smash Brothers for Wii) and a former child piano prodigy, Michael Burgevin is involved with more things around Bard than I can keep up with. He is a PC (he was my PC once upon a time), a tour guide, president of the senior class

committee—the list goes on. Michael came to Bard wanting to be a theatre major, which makes sense with his exuberant personality, but his interests turned Sociology and Global and International Studies in his sophomore year and the curtain closed on his theatre dreams. Michael isn't sad about that at all though. He spent a semester at BGIA and he interned at the PEN American Center and the Overseas Press Club, all of which served to focus him for his senior project, "The Political Apathy of Mexican Immigrants in the U.S." What does a senior with all these accomplishments do after Bard? He's only completing the final round of interviews for Teach for America soon and thinking about graduate school in the more distant future. He's also thinking about becoming a Foreign Service officer or perhaps CIA secret agent (he could not confirm that). What was Michael's suggestion for finding peace off-campus? He suggested going to the public library in the Tivoli where non-academic librarians can lead you to a place of fictional wonder. And Michael's advice to the first-years: "Take the opportunity now to explore. Don't hold yourself back because of anyone's expectations but your own. There are so many opportunities here if you find them." He suggests avoiding the tempeh whenever possible, too.



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