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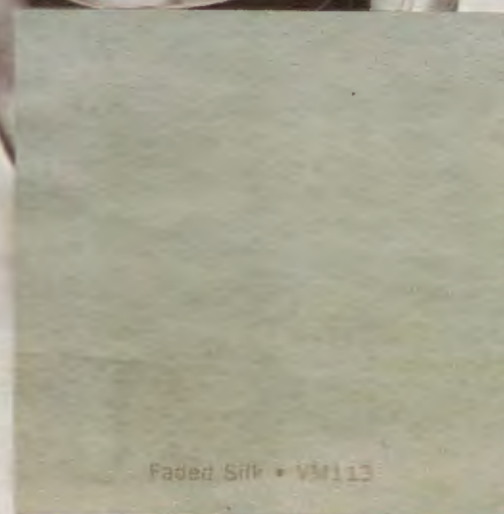
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bard free press

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"Ralph Lauren Replacements: Vintage Masters Collection" is constructed as an exchange and translation of meaning. It is a map of the space between how an American style icon & lifestyle brand determines to represent an item in paint color, and how any person who uploads images on Flickr decides to represent (tag) their photos. "VM119 Dark Forest" is a forest partially devoid of light, but it also a forest with evil, nefarious activities occurring in it.

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CORRECTIONS

Director of Dining Services Chas Cerulli's last name was misspelled in the article "Development Priorities Shift to Manor Expansion Project" in the March issue.

Giampaolo Bianconi's article "The Case for Pierre Ostiguy" was mistakenly placed in the Campus News section of the March issue. It should have been in the Opinion section. The article also alleged that Professor Ostiguy has been denied tenure - this is untrue. No decisions are made on tenure until June.

LETTERS

Dear Ladies and Gentlemen:

I read the March 2010 issue of the FREE PRESS. I wish to comment on two articles.

The first, in the campus news section, asserts that Pierre Ostiguy was denied tenure. The facts alleged in that article are incorrect. Tenure is granted or denied after a process with multiple steps, including a recommendation from the Division to the Faculty Evaluation Review Committee, which then recommends action on tenure to the president. The president makes the final decision. A decision in Professor Ostiguy's case has not been made because the process is not yet complete. The decision will be made on or before June 30, 2010, as provided for in the *Faculty Handbook*. I have no direct knowledge of anything that occurred in the meeting of the Social Sciences Division, but I can assure your readers that no decision on tenure was made there. The process of evaluation is still under way.

Second, I wish to comment on the unfortunately inane and quite childish article regarding Bard's drug policy. I don't give "spiels," because I speak English and not Yiddish, a great language which I wish I could command sufficiently well to give a speech in. The comments I make to the entering class are explicitly intended to underscore the unequivocal point that Bard does not tolerate drug use. The writer's failure to understand what is said and written—and to suggest the childish implication that because I believe the criminalization of drug use to be bad public policy the college is in some way not taking the prohibition on drugs seriously—is disturbing. Does it mean that when I speak to entering classes or approve the text in the *Student Handbook* that students should be regarded as children incapable of hearing or reading a statement or an argument for what it clearly says? The FP article goes on to describe a horrifying series of dishonest acts designed to humor and mislead my colleagues in the administration.

Thoughtless as the tone and substance of the article may be, it is my unfortunate obligation to set the record straight. The college has no use for drug use. It finds it reprehensible and incompatible with the purposes of the college. The college insists that its students abide by the laws of the State of New York and the United States of America. The college believes that drug use by definition is a bad thing. That being said, the college is neither primarily nor secondarily in the law enforcement or punishment business. It does not maintain a police force. It does not wish

to create a climate of enforcement and excessive invasion of private life. It does not wish to encourage a climate in which individuals feel smart by eluding regulations successfully. The college does not want to run an investigative apparatus to ferret out illegal activity, lies, and half-truths. It wishes to take students at their word and prefers not to operate in an atmosphere of suspicion. It will always believe what students assert simply because it does not want to think the worst of any individual or be on the lookout for false representations and manipulations of a system that is based on honor and truthfulness.

The college is not eager to inflict excessive punishment because it is, after all, in the teaching business, not the punishment business. Bard seeks, insofar as it is possible, to allow its students to take responsibility for their lives and to pursue their lives with a maximum sense of responsibility.

This general attitude should be in no way construed as condoning drug use, nor should students misunderstand my colleagues in the Dean of Students Office. Administrators are neither so dumb nor so naïve as not to know when they are being fooled. Rather, we smile benignly to ourselves and seek to circumvent cynicism at the antics described in the article in the hope that students will someday realize that our attitude was motivated by the wish to bring out the best in them. We trust them to simply do the right thing of their own free will, not out of fear. That means not wasting their time with drugs. There is so much to learn and so much to do, it is an embarrassment for anyone to squander their college years. The best we can provide is counseling and advice. And some, as a last resort, will be dismissed.

Let us hope a more serious and less self-consciously clever and cynical discussion of the issue can be printed in the FP. And let us hope that in a world beset by injustice and ignorance that the most gifted and privileged of our young people—a category that includes all Bard students—can find better things to do with their time than concern themselves with drugs and play childish games with the college's disciplinary procedures, procedures that will always be by definition quite easy to get around and manipulate. We are an institution of learning, not a law enforcement agency. The rules we really care about are those that govern issues of academic excellence and integrity.

Cordially,
Leon Botstein

Wast[ed]: Waste-EDucation through 8 FAQs

I have received a large number of questions lately from students and faculty from the casual Kline diners to the on the run snackers at Down the Road. Hopefully this frequently asked questions section will clear a few things up, so the next time you stand amongst recycling, compost, and garbage bins with the overwhelming power of choice, you will feel informed and dispose of materials appropriately.

The cups disappear from Kline; what is going on here?

The cups have been removed from the building. In other words, students stole them.

Is it against school policy to remove dishes from Kline, DTR, and/or Manor?

As stated in the Bard student Handbook, "Food theft as well as the removal of dishes, utensils, and other wares from any of the College dining facilities (including the Down the Road and Manor Cafés) will result in a \$50 fine. Second offenders will be subject to a \$75 fine and could be brought before the Student Judiciary Board. Disposition of College property to another under the pretense that it is one's own is not permitted and may result in a \$50 fine and disciplinary proceedings."

....But didn't we used to have Kline dish returns in the residence halls?

Yes, and in attempt to be more consistent, the Kline dish returns were removed from all the residence halls at the end of last year. The previous arrangement sent out mixed messages. It appeared that it was acceptable to remove dishes from Kline and dishes would be taken out of the Commons, placed in random places throughout the campus (making retrieval difficult, time consuming, and in many cases, impossible) or the dish would be returned to a bin next to the recycling stations in the residence halls. Even when the dish was placed into the yellow dish return buckets in the residence halls, it would take at least a week for it to be returned to the Commons. Within that week, the removed dish would be taken offline and there would be dish shortages causing a higher percentage of people to use disposable cups and plates in Kline. The idea is to keep all Kline dishes in Kline. By doing so, we maintain a sustainable system and drastically decrease solid waste output. Landfill conditions are not favorable to decomposition. I urge you to keep dishes in Kline, scrape your plate in the compost bin or leave your food on your plate to be scraped, and bring your own cup. If you plan on getting food on the run, either take a paper product or bring your own transportable container.

What can be composted in Kline, Down the Road, and Manor?

All food scraps including grains, fruit and vegetable matter, tea bags, meat, eggs,

and dairy. The plastic ware is not Compostable, but some cups are. Meaning, we can compost some of the cups, but not all of them because there is a disproportionate amount of food scraps to paper cups, which risks the chance of blowing away from our pile. Not good.

What can be composted in the residence halls?

You can compost all vegetable and fruit matter, egg shells, tea bags, some napkins. Do not compost meat and dairy here.

Why does Kline compost meat while the residence halls do not?

Meat and dairy are compostable, but due to the smell and potential for mice, we don't compost it in the residence halls since the compost bins are only emptied once a week. Conversely, in Kline, the bins are taken out every day.

Why isn't there a reusable dish system in Manor?

Last year, members from the Environmental Collective and the TLS project, the Zero-Waste Initiative asked the same thing. Members from both groups volunteered their time to take shifts in order to provide a reusable dish system in Manor. Unfortunately, 90% of the dishes were stolen by students. Messages from the peer counselors and the area coordinator of north campus were sent out in attempt to recover the dishes; however, not enough were recovered to restart the program. In short, our actions have consequences. Today, disposable cups and utensils cost you \$0.10 at DTR and Manor. You can bring your own cup/plate/utensils to reduce waste and cost.

Where do I put my food scraps in Kline?

Walk to the dish room and scrape your plate into the middle bucket, typically this bin is either gray or yellow and on wheels. On the wall above it, it is labeled food scraps. Sometimes the compost bin disappears from the Kline dish room. This is currently being remedied; however, if it is missing, let someone know or leave your scraps on your plate in the return window.

Have more questions? Comments? Proposals? Feel free to e-mail me at kg386@bard.edu and/or come to the Environmental Collective meetings on Thursdays at 6:00pm in the Root Cellar. Have an idea? We'll help you make it happen.

Best,
Kira Gilman
Chartwells Sustainability Intern

MANOR CAFE BURGLARIZED OVER \$500 IN GOODS STOLEN

by alex eriksen

The staff of Manor Cafe returned to work on Monday March 15th to an unexpected sight: one window ajar, muddy footprints on the floor, and all of the previous week's stock missing. Some \$500 in food, drinks, and supplies had been stolen over the weekend.

Who are the culprits? Manor staff have speculated that students were behind the burglary, theorizing that the thieves unlocked the window from the inside before the cafe closed that Friday. Neither Chas Cerulli, Director of Dining Services, nor Ken Cooper, Head of Campus Security, share this belief. Both consider it equally possible that local criminals targeted Bard campus - or even that Bard or Chartwells staff might be responsible. "We just don't know anything yet," said Cooper. "It could be somebody from off campus, it could be somebody on campus. I just personally don't believe students would do something like this."

Chartwells, the campus catering service, is considering whether to involve local police in the matter. When asked if he would approach local law enforcement if the cafe or other facilities were to suffer similar losses, Cerulli replied, "definitely." If students are found to be involved, however, Cerulli hopes they would face disciplinary action from the school rather than criminal charges from the State. "I believe everyone deserves a second chance," said Cerulli. "We all make mistakes." Compensation for the lost goods and community service would be, in Cerulli's view, a preferable punishment to expulsion or suspension. Any decision on disciplinary action would be made by Erin Cannan, Dean of Students, who could not be reached for comment on the matter.

Theft is a problem Chartwells deals with on a daily basis - though more often in the form of students sneaking food out from Kline Commons, which causes Chartwells weekly losses of up to several thousand dollars.

At this time there are no leads, no evidence, and seemingly no means to press an in-

vestigation into the cafe burglary. "They're not going to do a thing about it," said one Chartwells worker, who asked to remain anonymous. "Whoever did it got away with it." Officials have almost no evidence to help them in an investigation. On what day that weekend the crime occurred, how many people were involved, if they are affiliated at all with the school - all of these are unknowns.

Luck, it seems, was on the burglars' side - the window through which they entered was unlocked, and the infrared security system connected to a silent alarm was switched off. Neither Campus Security nor Chartwells could explain why this was so. The security system has since been activated. Security patrols likewise proved ineffective. Bard's sprawling campus and Campus Security's limited manpower has always made the college a difficult place to police - and an easy one for criminals to exploit.

The only security measures active at the time of the cafe burglary were a set of security lights that remain on twenty-four hours a day. If you stood on the sidewalk outside you could clearly see someone moving around inside. But no one did see anything, and if they did, they are not telling the authorities. According to officials, students informing on students is an uncommon event. The lack of reports therefore suggests that if a report might have been made, the culprits of the crime would be from outside the campus community. A code of silence among students could very well be an effective blanket to cover any manner and number of felonies committed on campus.

The state penalty for burglary, in this case would be charged as a third degree, a class D felony, which is defined as "entering or remaining unlawfully in a building with intent to commit a crime there." The crime carries a penalty of one year in jail, a \$1,000 fine, or both under New York State Law.



CAMPUS UNREST OVER HIRING PROCECE

by jany sims

PIERRE OSTIGUY

Whatever happens in his fight for tenure, one thing is for sure - Pierre Ostiguy is not going quietly.

After seven years at Bard, Ostiguy, Assistant Professor of Political Studies, is under evaluation for tenure at Bard. A serious blow was struck against his chances on Feb. 24 when his division, Social Studies, voted against recommending him for tenure. The divisional vote is only the first step in the tenure process - but according to President Botstein, "it's relatively rare...that the faculty recommends against tenure."

"The social studies division almost always supports candidates for tenure," adds Mark Lytle, Professor of History. "You get four or five votes against you-- that's almost like being defeated." Seventeen faculty members voted against Ostiguy; only four voted in his favor.

Though the result of the vote is technically supposed to remain within the division, news of Ostiguy's vote spread quickly throughout the community - along with a lot of misinformation. "I got a text message saying 'Pierre has been denied tenure,'" recalls Shawn Steele '11, head of Student Government's Educational Policies Committee (which submits a report on every professor under review). "I was like: 'Who the hell told you that?' June is decision time!"

Ostiguy has not yet been denied tenure—he still faces the FERC (Faculty Evaluation Review Committee) before President Leon Botstein makes the final decision. But some students had a different impression. "At the student forum on drug policy," recalls Steele, "a student raised her hand and said Pierre had told his classes that he would no longer be here, that he didn't get tenure."

"Why would you tell your students that?" says Steele in disbelief. "If you feel that it looks bad, say 'It looks bad,' get some student involvement - that's great. But don't spread misinformation. It gets students upset, and they don't want to hear the facts."

Initially, the facts were indeed lost in student uproar. Posters appeared all over campus, proclaiming boldly "KEEP PIERRE - SAVE LAIS" (Latin American and Iberian studies, Ostiguy's field of specialty). Newer posters now only say "KEEP PIERRE" following objections from Melanie

Nicholson, director of LAIS, who insists the program will remain safe and strong. The FREE PRESS also published a factually inaccurate piece alleging that Ostiguy had been denied tenure, submitted by one of the 'Keep Pierre' organizers. "The disorganized first steps made by passionate students may have cost us the respect of some Bard professors," admits Adrian Masters '10, one of the key organizers behind the 'Keep Pierre' movement.

But a more positive campaign gradually grew out of the initial anger. A Facebook group has gained 294 members, and became a hub for organization. A peaceful rally was held outside a faculty meeting, attracting a crowd. "There is no telling what strong student support for Pierre can bring," argues Masters. Considering his division's definitive vote against Pierre, student support may indeed be Ostiguy's best hope. (Ostiguy and Masters both stress that Ostiguy is not involved with the campaign, though he is aware of its existence.)

The case has raised questions about how tenure is decided at Bard. Ostiguy argues that the negative divisional vote reflects inner faculty politics rather than an honest assessment of his record. He says he has always "hung out more with students" - a practice that is reflected in his high number of advisees, senior project advisees and every one of his classes becoming over-enrolled. Many of Ostiguy's fellow faculty members, therefore, "do not know me as much as they could," he says.

"To say it was political or personal is immediately to cast a negative light on a whole other area of evaluation," says Nicholson, director of LAIS. Tenure evaluations look at three categories - work in the classroom, academic record (publication), and work within the community. The third category means "collegiality...to be able to maintain positive and productive relationships with your colleagues," says Nicholson. "I'm sure some of the negative votes reflect questions about that part of his case."

The divisional vote may have been influenced by Ostiguy's failure to submit some documents to the division on time, or his non-attendance at program meetings. Ostiguy points out that he suffers from a disability that is recognized by the

college, Delayed Sleep Phase Syndrome, which means he sleeps from 4am - 12pm. The program meetings are held "too early," given his disability.

Students feel that their voices, as well as the role Ostiguy has played in their educations on a more personal level, are being undervalued. "As Bard students...we salute Pierre's approach of prioritizing our educations," reads the statement of intent on the 'Keep Pierre!' Facebook webpage.

"The majority of the file is based on student opinion," counters Botstein. Student opinion is weighed using SOTC forms, personal testimonies, and the report of the Education Policies Committee.

"They're not given any weight at all," counters Ostiguy. "They're just discarded and thrown in the garbage." (Ostiguy later stressed that he he was specifically referencing the divisional vote - he says student voices are given weight at all other junctures.)

Botstein and Nicholson deny that students aren't heard - though Steele, head of the EPC, cannot entirely refute Ostiguy on this point. "They are read - in fact we're often cited in the evaluators reports...[but] he's not wrong in saying that," sighs Steele. "We're working on it."

No decision will be made on Ostiguy's case until June 30th. First, the FERC will make its recommendation - which in most cases agrees with the divisional vote (in the last five years, the FERC has only contradicted a divisional vote once, and that vote was deeply split). Then Botstein will make the final call. Botstein says that student support is "very important," and that he will give it due consideration in his decision. Masters says he and other members of the group are optimistic that their efforts have "increased Pierre's chances of being granted more time at Bard."

Botstein stresses that, at the end of the day, these decisions are not personal. "Nobody makes it to the tenure line who doesn't deserve to," he says. "The question in tenure is not whether the person is a good teacher [or] scholar. The question is whether that person merits a job for life. And that's a very tough question."

SEEING THE PROBLEM FROM ALL ANGLES

A FOLLOW UP ON BARD'S DRUG POLICY

by cora sugarman

The March Student Forum was held last month in front of a very small crowd. The topic centered on Bard's drug policy, which I wrote about in the March 2010 issue of this paper. Erin Cannan, the Dean of Students and Associate Dean of Student Affairs, was present at the event and answered students' questions about Bard's policies in an effort to elucidate the grey areas for those that may have been misinformed. (She acknowledged, however, that there wasn't much overlap among people interested in the drug policy and those who partake in the kinds of activities that can get one into trouble.)

At the forum, Cannan summarized the College's attitude towards drugs, which naturally reflects the national policy that they are illegal. She pointed to the student handbook, which outlines the Bard administration's belief that drugs are incompatible with the "life of the mind," and thus hinder one's ability to function in the classroom. At the same time, Bard is aware of—and tries to be sensitive to—the fact that drugs and alcohol mitigate social anxiety, make it easier to meet people, and generally play a large role in college's social scene. Cannan noted dryly that while many will look back on their time in college as the "best years of their life," if drugs have a lot to do with this perception, it seems "a little sad."

As an academic institution, Bard does not seek to police students. The college will not readily expel people if they prove that they want to be here. The Bard drug policy is unique in that it recognizes the reasons behind student drug usage in the first place. They are aware that many students are depressed or have anxiety issues. The administration's first instinct to discover the reasons behind a student's drug use, instead of taking immediate action to punish them. That being said, if you are using hard drugs regularly, the adminis-

tration is going to question whether Bard is the right place for you

Cannan said at the forum that there's usually an emotional reason behind drug abuse, which is why Bard pursues a more psychological approach to the issue - such as contacting the student's parents. She also addressed the fact that college students generally don't always sleep well or necessarily eat right, and that drugs can further compromise their already lowered immune systems. In some cases, students end up taking a medical leave of absence when drug use is interfering to the point where the student can't function on campus. Cannan also likened drug dealing to plagiarism, noting that the "Bard bubble" doesn't always protect us from external factors and that in some cases people have been unsafe.

With all that said, the drug policy at Bard is much more sympathetic to students' needs than those at other small liberal arts colleges. At Williams, for example, someone who smells weed in the hallway may call the police. At Bard, the administration is truly interested in helping the student get to the bottom of his or her drug use and understand if there might be more problematic emotional reasons motivating the student to engage in such activity. Cannan pointed out that this generation of college students, for whatever reason, test higher for levels of depression, anxiety, and feelings of social isolation than any previous generations. But she also noted that Bard is "not a substance abuse clinic, and there's only so much we can manage."

Each case is different, and Bard will continue to stick to the case-by-case policy. The motives behind using drugs can be complex; it only makes sense that the policy is as well.

ELIZABETH ANTRIM

Before Spring Break, President Leon Botstein hired Matthew Mutter for a position in 20th century American literature. This decision has sparked outrage—but not because of any animosity toward Mutter himself.

The hiring move rejected the recommendation of the search committee in Languages and Literature, who recommended incumbent Elizabeth Antrim be retained on a tenure-track basis.

Botstein's rejection of that vote led to two emergency meetings in the Language and Literature division. The first requested the Faculty Senate look into whether the administration had the right to reject a recommendation from a search committee.

The second meeting—attended by senior faculty, Dean of the College Michele Dominy, and Botstein—was called after the anger within the division refused to subside. In whatH-head of Languages and Literature, James Romm characterizes as a "confrontational" and "frank discussion," faculty forcefully questioned Botstein's hiring of Matthew Mutter. Botstein was equally forceful in his defense of the decision. The meeting lasted an hour and forty minutes.

Antrim was hired in 2008 to fill a void in the teaching of 20th Century American Literature on a contract that expires at the end of this year. Geoffrey Sanborn, Associate Professor of Literature, proposed last fall that her position simply be converted to tenure-track.

At the time, members of the literature division voiced objections. "There's two ways to read [that]," says Mark Lytle, professor of History. "One is, they wanted to put Liz in the strongest possible position for tenure down the road. The other is that somebodies in the division had their doubts."

As a result, a search began for a candidate on a national level. A search committee—headed by Sanborn and including Lytle, Elizabeth Frank and two students—narrowed the field down to four candidates, including Mutter and Antrim. After all four candidates had given talks and been interviewed individually (by literature faculty outside of the search committee), Sanborn sent out an e-mail asking for the committee's votes. All involved highlight this as unusual.

"Normally, committees will meet and try to reach a consensus," says Lytle. "We never did that." Sanborn says this deviation from procedure was unfortunate but unavoidable, as Lytle was out of town at a conference, Frank was in the city and candidates were already receiving other job offers. A decision had to be made immediately.

The vote ultimately came out 3-2 in favor of the re-hiring of Antrim, with Lytle and one student voting for Mutter.

Soon afterward, Botstein called a meeting with the search committee and Romm. He announced that he had reviewed the files and judged Mutter the superior candidate. Sanborn and Frank were disappointed—and frustrated. "I said, 'I accept your right to make the decision,'" recounts Sanborn. "I don't agree with it."

Dominy insists that Botstein did not make his final decision until after this discussion, but Sanborn begs to differ. "You'll hear them say that there was a spirit of openness and transparency in the meeting, that this was a free exchange of ideas, and that's false," insists Sanborn. "It was quite clear that the president had made up his mind."

The decision angered faculty and students alike. While the literature division was confronting the administration, students began to mobilize on behalf of Antrim (who has disassociated herself from these efforts and declined to be interviewed for this article).

The students backing Antrim interpret the decision as reflecting the 'publish or perish' philosophy which reigns at many colleges—but which Bard tries to stand above. "We are making sure the administration knows that they ignored the students' recommendations and failed to take into consideration the value that Liz's two years here holds," says Marina Day, organizer of the group "Student Voices for Liz Antrim."

"Our main focus is breaking open what seems to us a very secretive and opaque process that directly affects many students at Bard," she adds.

Members of the search committee also felt that Antrim's success at Bard was not given enough weight. "She's had extraordinary success with her students," argues Sanborn. "Her service to the college put her over," Romm agrees.

Parts of Antrim's dissertation have also been published in American Literature, to positive feedback—Columbia University Press recently contacted her about a book deal. At the same time, Mutter's publication list is longer and "very impressive," Sanborn also notes.

Both Sanborn and Romm also mention that Antrim's case is the third in the last three years where the administration rejected the recommendation of a Languages and Literature search committee. Botstein has rejected eleven search committee recommendations in the last decade, out of 100.

According to the college handbook, the President reserves the right to reject the recommendation of any search committee (though he is obliged to meet with them and explain his decision, as Botstein did). Botstein argues that in a split recommendation, this right becomes a necessity.

Shawn Steele '11, head of the Education Policies Committee and the student most closely involved with the evaluation process, agrees. "When you have a split decision, of course the President's gonna have to come in," says Steele. "It's pretty straightforward." Even Romm, who backed Antrim, admits that the President "had a valid counter-argument" and notes that, "for a student to vote against an incumbent candidate is remarkable. That is a weighty fact."

But Sanborn insists that a 3-2 vote is no excuse for the President to intervene: "A vote is a vote."

None of the parties involved disparage Mutter. Sanborn and Frank both listed Mutter as their second choice and agree he is an excellent candidate. Lytle, who recommended Mutter, says he is "one of the best candidates I've ever interviewed in my life," adding that in better economic times Bard would never have been able to get him. Romm agrees and recalls that Botstein felt similarly. "He had what the President called, 'momentum.'"

But the case does suggest that a system designed to protect against bias, internal politics and personality tussles did not work. Romm sums it up: "It's a good case in point of how things can spin out of control when they're not well-managed."

COP SHOP

SPRINGTIME EDITION

by Ken Cooper

Bard College Students seem to exhibit reptilian characteristics at this time of year. As their bodies warm with the sun, their activities increase. The more active we get, the more interesting the result.

Issues to date:

- * A number of school buses returning small children to their Bardian families have been passed by impatient and ignorant drivers. The drivers have been young (college age), and the near misses have occurred on Annandale Road. With this information, we have deduced that the culprits might be Bard College students. The possibility of injuring a young child does not seem to carry weight with a person late for class or meeting his/her new social interest. We are following the buses at 3:15pm and will notify our neighborhood constables should we see this occur.

- * Warmer weather seems to translate into fast driving, though within the campus the speed limit is 15mph. As we all know, Bard students have much on their brilliant minds as they wander into the road and in front of traffic. And at night, the Bard Colors - basic black - make it interesting for those of us who drive along Annandale Road. It is always the driver's responsibility to avoid hitting soft and vulnerable human flesh - saying you're sorry is meaningless to a severely injured classmate. On campus, drive as though your friends may pop out in front of your car at any time...because they will.

- * A number of bikes have been "borrowed" - keep yours secured to racks, not to light poles or trees.

- * I have a new SMOG Directive banning back packs. After years of contemplation, I have decided that some students may actually secrete alcohol within the packs. Underage drinking is a violation of New York State Law. Bard Security Officers are New York State Certified, and this college is New York State compliant on this issue. By keeping SMOG safe, we get to keep it. Should alcohol fueled incidents occur, we lose it. I like SMOG, so I will make an effort to protect it. And I do have pictures from the Bard Space Program. The ship was constructed at SMOG.

- * Manor was burglarized last month--food was taken. This is a felony in New York State--a very serious crime.

- * The Emergency Preparedness Drill March 6th was incredible. Hundreds of emergency responders were on campus, while the campus conducted normal business. Many of the responders had not been to Bard prior to this event. Matt Moore, the Assistant Director of Security, acted his part as a bad guy so well that he was arrested by the SWAT Team and may have been water boarded. When we locate him, we will inform the community. I am confident he is not in Cuba.

SENIOR CLASS GIFT TO BE ENDOWED SCHOLARSHIP ENDOWMENT WILL SUPPORT ONE CASH-STRAPPED INCOMING SENIOR EACH YEAR

by free press staff

This year's senior class gift will be an endowed scholarship supporting one incoming senior each year, the Senior Class Committee has announced. Every academic year, the scholarship will assist one student who faces "unexpected financial challenges" entering his or her senior year, confirmed Andrew Simon, Chair of the Senior Class Fundraising Committee.

The Committee was motivated to create the scholarship after seeing several members of class '10 leave Bard for financial reasons. "We decided to create this scholarship because of our friends who started with us our first year," explained Simon, "but had to leave because of unexpected financial challenges."

The scholarship will be created in the form of an endowment. Simon explains: "Some of the money will go to one student each year and the school will keep the rest, so it earns interest. This way, the scholarship can continue indefinitely." Initially, the amount given will be relatively small--the Committee hopes

to continue fundraising in years to come, so as to build up the endowment and gradually increase the scholarship.

After pitching the idea, the Committee was informed they would need to raise at least \$25,000 to get a viable, long-term endowment rolling. So far they have raised over \$20,000, according to Simon. He added that the Committee expects to reach its \$25,000 goal before commencement.

Among the other ideas considered for the gift was an expansion of wireless internet on campus. This idea was favored by the administration--but shot down by the Committee, a majority of whom judged it less beneficial, and also less attractive to potential donors.

A vote will be conducted within the senior class on the question of whether to name the gift in memory of someone--most likely Jamie Bernard. He and two other members of the class '10 have passed away during the class's time here.

GOOD NEWS FOR CLUB HEADS

STUDENT ACTIVITIES FEE TO GO UP, THOUGH ADMINISTRATION CUTS INCREASE AT LAST MOMENT

by joey sims

Club heads rejoice — effective next year, Bard's student activities fee has been raised by \$15 per person, which will total an extra \$25,000 for club budgets. However, Student Government was left fuming when Executive Vice President Dimitri B. Papadimitriou cut the increase at the last moment, backing off a perceived promise.

The increase comes after years of pressure from student government, which has long argued that Bard's convocation fund is far below the national average. "Adjusted for inflation, the value of the convocation fund has fallen by over \$70,000 since 1991," points out Chris Given, Secretary of the Student Association. "In this time, tuition at Bard has more than doubled." Bard's student activities fee

has remained frozen for nineteen years.

According to Given, Papadimitriou agreed to raise the fee by \$25 if enough students signed a petition in support of the raise. Student Government collected 984 signatures. However, Papadimitriou cut the increase, announcing at a Board of Trustees meeting that the fee would go up by only \$15.

Papadimitriou brushes off criticism, pointing out that the approved increase "represents a change of over 20%, which is substantial." Papadimitriou further argues that "there are advantages and disadvantages in raising the fee," and that "with increased funds, accountability suffers."

Student Government, however, feels misled by Papadimitriou. "By cutting the amount of

the increase, Papadimitriou has guaranteed that the convocation fund will continue to be underfunded into perpetuity," fumes Given. "That Papadimitriou fails to appreciate the value of our clubs is a reflection of how out of touch he is with the needs of students and day-to-day life at Bard." According to Given, Papadimitriou has long been opposed to raising the fee at all.

The convocation fund is the pool of money which pays for club budgets. Currently, each student pays \$70 into the fund as part of their yearly tuition. This semester, the fund totaled \$138,540. Club budget requests added up to \$234,983, almost a hundred thousand dollars more than the available amount.

KNOW YOUR RIGHTS:

THE GRIEVANCE COMMITTEE

THE COMMITTEE FOR THOSE HELL-BENT ON REVENGE

by katie leigh mcinnis

The Grievance Committee is a little known part of the Bard judiciary system. It is Bard's version of the Supreme Court - the last resort for a student with a complaint against the faculty or administration. The scope of the committee encompasses both academic and disciplinary decisions. It is composed of students, faculty and staff. The students that sit on this board are the Secretary of the Student Association and the chairs of the Educational Policies and Student Life Committees (with the chair of the Planning Committee as an alternate).

But the committee rarely meets. It is designed to rule on appeals to decisions made by the Student Judiciary Board (SJB) and

also to hear complaints by students against teachers or administrative staff for failure to meet contractual obligations or violations of the *Joint Statement on Rights and Freedoms of Students*. However, the committee had not met to hear complaints of the latter category in many years.

This is due in part to a lack of information. Few students are aware that they can bring complaints against teachers or administrative staff before the Grievance Committee. This is likely because the conduct of Bard teachers and staff rarely merit official complaint—or at least, are rarely of such a high level of injustice to warrant the energy required to go through the exhaustive process of appeal-

ing a grade or a moderation decision. (For fun, check out the *Student Handbook* for a run-through of all the steps that are required before any case of this quality reaches the Grievance Committee).

After a long silence, the Grievance Committee met this past March to hear an appeal of a decision made by the Student Judiciary Board. Out of the six students who have had their case go before the SJB this academic year, this was the only one inclined to make an appeal of the decision to the Grievance Committee. The appeal was denied - but maybe, just maybe, it was a sign of greater activity from the Committee to come.

BARD TO OPERATE FM RADIO STATION POSSIBLE NPR COMPETITOR RUN BY FACULTY AND STAFF

by joey sims



Broadcasting will begin this year on Bard's own brand new FM radio station.

After a lengthy two year application process, Bard beat out eight other applicants for the Federal Communications Commission (FCC) license to operate the station last August. Planning is now underway for the station to begin operation out of a temporary facility on campus--possibly as soon as this spring.

The FCC license is the product of a two-year effort by Danielle Riou, Associate Director of the Human Rights Project, and Max Kenner '01, Executive Director of the Bard Prison Initiative and Vice President for Institutional Initiatives. "The idea is to create original programming which will draw on the artistic and intellectual talent at the college," says Riou. The news of the FCC license was first reported in the Winter 2010 issue of the *Bardian*.

Riou expects the programming to include lectures, concerts, multi-part series, and radio plays. These staples will be complemented with "select syndicated programs," adds Riou. Though the exact makeup of the programming "is yet to be determined," part of Riou's plan is "to scope out the best and most interesting of independent radio."

The station will be run by faculty and staff. It will exist independently from the student-run station WXBC, and will have different call letters. Students will be invited to apply for an intern program linked to the station's original programming--interns would "assist in research and production tasks," says Riou.

Bard applied after the FCC opened a filing window for what is called a 'NCE FM construction permit'--in other words, a license to operate a non-commercial educational station. It was the first filing window to be opened in over fifteen years. Riou says Bard's application had to meet the FCC's rigorous technical criteria in order to win the license. "We aimed to win on the basis of having the strongest technical merits," says Riou, "and we did."

Construction is now underway on a temporary on-campus facility to house the station. The station's broadcast reach will extend from Saugerties in the west to Pine Plains in the east and from Germantown in the north to Rhinebeck in the south.

CITIZEN'S SCIENCE IS A GO INCOMING CLASS WILL BE FIRST TO ENJOY "SECOND L&T" FOCUSING ON SCIENCE

by joey sims

President Leon Botstein's vision for a "second L&T," a three week program to run over winter intercession and focusing on the sciences, will become a reality. President Botstein confirmed with the FREE PRESS that Citizen's Science, as the program has been named, "is happening."

The decision came roughly three weeks ago, after the college obtained a grant to fund the program. Brooke Jude, Assistant Professor of Biology, has been selected as program director. The FP first reported that the program was under consideration in our January 2010 issue.

Citizen's Science will run over the final three weeks of winter intercession, following a similar schedule as that of the Language & Thinking Workshop. Like L&T, it will be mandatory for all incoming freshman. Freshman PCs will also be required to remain on campus for those three weeks. Both accepted students and hired PC applicants will be notified of the program before they make their choices.

After considering several areas of study--including the environment, stem cell research,

and energy--the planners of Citizens Science have settled on the area of infectious diseases. Students will learn about "how antibiotic resistance is spread, what roles treatment and vaccination can play in lowering the burden of infectious diseases, [and] how infectious disease impacts the community," confirmed Jude.

Jude's specialties include molecular biology and microbial interactions. Amongst her past courses is a class on virology, which laid special focus on infectious diseases. President Botstein chose Jude's suggested course of study after meeting with several science faculty, each of whom offered their own input.

Jude envisions Citizen's Science as a sort of 'L&T for the sciences.' "The purpose of this course will be to unite all of the first year students together, science and non-science students alike, to teach them all about the basics of scientific thought," says Jude. Students will design experiments, learn the basics of computer modeling, and examine how scientific problems impact different communities.

Jude plans to schedule support activities

around the course's academic content. These programs will involve "civic engagement" and "instill in the students an appreciation of the science we are surrounded by every day," Jude explains. The program planners already expressed their hope that Citizen's Science will, in the long term, change the way the sciences are taught.

"We would like Bard to take the lead in developing an innovative and bold approach to educating students about science," Associate Professor of Biology Felicia Keesing noted (when the program was still in the idea stage).

There remains some student resistance to the program. Chris Given, Secretary of the Student Association, has voiced concerns that freshmen will burn-out with only a three week winter break-- though for the most part, Student Government has been silent on the issue. Jeremy Carter-Gordon, who is running for Given's current position in the upcoming elections, has also voiced concerns--in a mass message outlining his policies and beliefs, Carter-Gordon promised to "fight against winter L+T."

RESLIFE ANNOUNCES HOUSING CHANGES WILL "SPECIAL SENIOR HOUSING" BE IN MAKESHIFT TENTS? WILL FRESHMEN WEEP AT ROOM DRAW?

by michael wittner

Hoping to maximize the efficiency and effectiveness of its housing policies, ResLife has instituted a number of changes for the coming year, all of which will be in effect for the impending Room Draw. The policies are the result of consideration, debate and revision that has gone on throughout the year--and quite rightly so, as they will change the uses and populations of many existing dorms. Anthony Chefalo, Assistant Director of Residence Life and Area Coordinator for South Campus, talked through the changes with the FREE PRESS.

First, the dorms referred to as the Old Toasters--Shaffer, Rovere, Steinway, and Reuger, which are currently mixed with a majority freshman population--will be mostly for upperclassmen. The singles will be available to juniors and seniors, while the doubles will be available for sophomores. The New Toasters will remain as they are--almost exclusively freshmen residences except for Bourne and Shelov, which are both mixed. The Old Toasters were chosen for upperclassmen residences over the New Toasters because the numbers of beds and rooms that they offer will more easily accommodate other changes being made. Over the summer, ResLife and B&G hope to make the Old Toasters cleaner and more attractive.

South Hall will now be available only to upperclassmen. This is mostly to accommodate the Junior Raptors Program, a summer sports camp run by Bard, which houses students in South Hall. When South Hall is used as a freshman dorm, the program has to end early due to L&T. When South Hall becomes a dorm for upperclassmen, the program will be able to continue longer.

Additionally, South Hall will now be a quiet dorm. ResLife has been receiving an increasing number of requests for quiet dorms. As it stands now, there is only one, Sands House (that shack by the RKC). Hirsch and Tremblay, two dorms that are currently exclusively for sophomores, will

also become quiet dorms. However, they will be all freshmen dorms. Additionally, if enough girls from the incoming freshman class request an all-girls dorm--another increasingly popular request, according to ResLife--then either Hirsch or Tremblay will be made into one.

As of next year, graduate students will occupy the third floor of the northern wing of New Robbins. They will have single rooms with attached bathrooms. Graduate students will also be the principal occupants of both Briggs-- a dorm outside the River Road Triangle-- and Village E suites.

The first and second floors of the northern wing of New Robbins will be select senior housing. Like the rooms given to graduate students, these will be single rooms with attached private bathrooms. Seniors who hope to live in the new housing will have to submit an application to ResLife. They will be selected in large part based on how active they are in the community. "We don't want seniors who live in these cushy rooms to shut themselves out from the rest of the community, which will be easy to do," said Chefalo. "We want seniors who are involved and motivated." Seniors applying to live in select senior housing must also be in good academic and social standing.

Finally, there are currently specialized "neighborhoods" within Hirsch and Tremblay. These neighborhoods--a Multicultural House, an Artist House, and a Kosher Living Area, for example--will now be located in Village J and Village K. Each community should have roughly ten people and occupy two suites. Students who are interested in forming any kind of area need to gather roughly ten interested people and propose their idea to ResLife.

Less concrete plans for the more distant future include new construction that will erase the need for Bard's many trailers and barrack housing. Though it could not offer official confirmation, ResLife hopes that next year will be Williams's final year of existence.

How Are We Doing?

please label fake Maple Syrup
as Fake. There are people
here who are offended when
you do it.

Get a V.I.R.

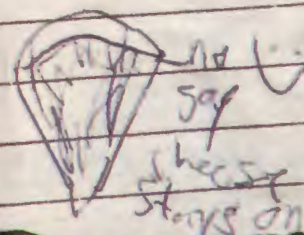
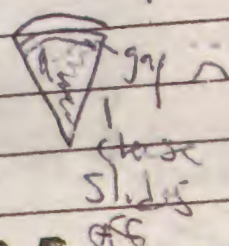
Managers Response

GO BACK
TO VERMONT

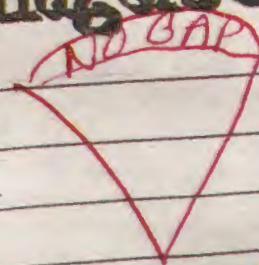
Thank You!

How Are We Doing?

Also cheese should
reach the crust of the pizza
this helps it stay together



Managers Response



Not it
Agree
4-7

Thank You!

How Are We Doing?

GOAT OR Feta

Cheese everyday!

Cheddar Cheese?

Also more NUTS -

walnuts, pecans, almonds?

Too many nut
allergies

Managers Response

Agree
4-7

Thank You!

How Are We Doing?

Where's the egg salad?

What have you done with it!?

I swear to God if you've hurt it...

it's alive and well
and back on the

Managers Response

Agree
4-7

Thank You!

Cheddar is not cheese!

How Are We Doing?

My life has been devoid of Maffias.
please Help me.

SMOOTHIE

DAY?!!?

Did you miss the? ^{any} 3/16
Milkshakes on Sat.

Managers Responses

usually have
this every morning.
did you not have
is? ^{any}
Thank You!

How Are We Doing?

Where's the egg salad?
What have you done with it?
I swear to God if you've hurt it.
it's alive and well
and back on the
yuck Salad bar

Managers Response

^{any}
4-7

no. I did not miss
the milkshakes.

Smoothies have fruit
~~milk~~ & often yogurt.

milkshakes have
sugar & milk.

one of these things
I ~~eat~~ drink as a
delicious breakfast
in the springtime.

the other I drink
w/ a shot of
bourbon when I
am sad & stressed.

How Are We Doing?

Please replace the broken
hot chocolate machine with a
high-grade Italian stainless-
steel espresso maker.

Benefits: 1) happier students
2) easier to pick-up
attractive females
3) more culturally atmospheric
working environment
4) encourages
people to bring
their own
biscotti's

Managers Response

I love you
me too!
Ditto
^{any}
Thank You!

Thank You!

OPINIONS

MOTION: BARD DEBATE CLUB HAS FAILED TO ACCURATELY ASSESS THE PRESIDENCY OF BARACK OBAMA PICTURES OF HIS FACE NEXT TO A BIG "F" DON'T REALLY CUT IT

by kurt schmidlein

On March 30th, the Bard Debate Club deliberated the following motion: Barack Obama has failed the American People. Though the title of this debate certainly catches the eye, such a motion is ridiculous. It is preposterous to assume that we can already accurately assess how the actions of President Obama have effected the American people. A more practical motion would have focused on political ideology or fiscal concerns rather than campaign promises whose deadlines have not yet passed or legislation whose effects will not be measurable for several years. Unfortunately, the entirety of the debate was focused on the proposed motion, predictably steering discussion several times into semantics regarding the definition of 'failed the american people.'

Despite the goofy prompt, the debate was formatted well. Both teams consisted of three debaters, all of whom had prepared separate aspects of their team's argument. Each side delivered an opening speech followed by a second speech, after which the floor was opened to the audience. Closing speeches were then given by both teams. The audience was asked both at the beginning and end of the debate whether it supported the motion that Barack Obama had failed the American people. A strong majority opposed the motion both times the audience was polled.

The team in support of the motion gave the first introductory speech. Overall, the team failed to construct a comprehensible argument against President Obama. At one point, it seemed that its three members were arguing that the President had not done enough, that his agenda was too moderate. They bemoaned the lack of a public option in the recently signed health care law, complained that not every single member of the U.S. Army would leave Iraq by this summer, and derisively commented that the President had done little for same-sex couples (true, but the Matthew Shepard Act and progress made on repealing Don't Ask Don't Tell are substantial victories for the LGBT movement and should not be overlooked). On the other hand, they questioned his approach to the war in Afghanistan, tried to discredit health care reform (several of their points were later proved invalid or outdated by informed members of the audience), and attacked a financial reform bill that has yet to be signed into law. When sneering at the President's inability to fulfill each of his campaign promises

within fourteen months of taking office, this team revealed their misunderstanding of our government. The President is not a monarch, he is not granted unlimited power under the constitution. He is bound by a system of checks and balances, and he cannot force Congress to act in complete accordance with his every whim.

When the discussion turned to foreign policy, the supporting team showed little understanding of the situations in Iraq, Afghanistan and Pakistan. They argued that Barack Obama was wrong to not withdraw every single service man and woman from Iraq by this summer, disregarding the threats to security and political stability that endanger the country's future. They protested the addition of thirty-thousand troops to the effort to stabilize Afghanistan, seeming to believe that the best move would be to withdraw completely from the region and surrender to Al-Qaeda and the Taliban. In arguing for such a strategy, they showed little understanding of the issue at hand. They treated the conflict as simple, ignoring the societal and economic factors that fuel much of the discord, instead spending their time at the podium discrediting the corrupt Afghan government.

On the other hand, Saim Saeed's performance was notably informed and articulate. Speaking second for the team opposed to the motion, he stressed the changes and improvements made by the Obama Administration to American foreign policy. He hailed the recent accord between the United States and Russia regarding the reduction of nuclear arsenals, while also eloquently evaluating the situation in Afghanistan and Pakistan. Unfortunately, portions of his speech were stifled by obnoxious hecklers in the third row.

In order to effectively argue that Barack Obama has failed the American people, the anti-Obama team should have taken a radically different approach. It should have focused on rising deficits and the ever-extending reach of the federal government. There are plenty of alarming statistics concerning the size of our national debt and how these fiscal issues may threaten our future prosperity and security. Immigration reform and long term plans for reducing deficits have not been intensely pursued by the President, and many consider these issues more pressing than rising health care costs or the threats of global warming. Essentially, this team should have illustrated Barack Obama as out of touch with the American people and their needs.

Similarly, the opposition did not emphasize strongly enough the positive impact that Mr. Obama's actions will have on the day-to-day lives of ordinary Americans. Instead of focusing on the numbers of health care reform, it should have emphasized how the legislation will protect citizens from the discriminatory practices of insurance companies, give small businesses tax credits to buy insurance for their employees, and provide every citizen the opportunity to purchase the quality of care that members of Congress receive. By sending 30,000 more troops to Afghanistan, as well as strengthening local governments and training security forces, President Obama is working to make a volatile, terror-breeding region safer and more peaceful. When describing this progress, they should have also reminded the audience that bringing peace to the region and killing and capturing Al-Qaeda operatives protects the American people from living through another day like 9/11. Furthermore, the issues of Guantanamo Bay and torturing enemy combatants are not simply questions of morality and legality. When at war, what your enemies think of you is important. If we continue to water board detainees, we worsen perceptions of America, its government, and its people, encouraging more people to take up arms against us. On a similar note, signing a new treaty with Russia to reduce our nuclear arsenal moves us closer to a nuclear-free world but also encourages other countries to do the same and increases international pressure on rogue nations like Iran and North Korea. This sort of analytical argument would have given the other team a run for their money.

Politics often seems so distant and irrelevant. Instead of repeating numbers and citing poll results, both teams should have focused on how the past and current actions of the President affect the day-to-day lives of American citizens. In his acceptance speech at the 2008 Democratic National Convention, Barack Obama said, "I stand before you tonight because all across America something is stirring. What the nay-sayers don't understand is that this election has never been about me. It's been about you." In his campaign, Barack Obama made politics relatable. The Bard Debate Club should have done the same and focused its arguments on how the actions of Barack Obama have influenced ordinary American citizens.



THE CASE FOR PIERRE OSTIGUY: ACCOMPLISHMENTS AND STATISTICS

by noquel a. matos

A month and two weeks have gone by since the Social Studies Division made history on Bard Campus by overwhelmingly voting down Professor Pierre Ostiguy - by an unprecedented vote of 17 to 4 - this past February 24th. The divisional vote, while only one step in the tenure evaluation process, weighs heavily in the decision on whether or not to grant a professor tenure. This exceptional vote has galvanized students and alumni to show support of their beloved teacher through a variety of means: the Facebook group "Keep Pierre," posters, a petition, and a collection of

visual media in support of Pierre Ostiguy.

In the seven years that Professor Ostiguy has been at Bard he has earned a place for himself teaching eleven dynamic classes and six tutorials in Latin American politics that incorporate the disciplines of History, Human Rights and Anthropology. This unique multidisciplinary approach to the studies of Latin American politics has made him an indispensable resource for the Latin American and Iberian Studies Program at Bard College.

The numbers speak for themselves. In the last two aca-

ademic years, Professor Ostiguy has had the highest student enrollment and Senior Project advisees in the entire Political Studies Department, having taught 201 students and advised 9 others for their Senior Projects - compared to only 120 enrolled students and 2.77 Senior Project Advisees for the average teacher in the division. Furthermore, he has done so with excellent student evaluations, standing at an average of 4.55 points out of 5 for these two academic years, far above the average at Bard (based on Bard Information Portal data). While at Bard he has served on 87 boards (be it senior projects or moderation), 20 of which he chaired. He has had a total of 60 advisees, not including current ones, some of whom he advised even while on sabbatical in the Fall of 2007.

Despite Pierre Ostiguy's uncontested merits as a professor, his fellow faculty declined to extend his employment

THE STATE OF THE WRITTEN DOCUMENT AT BARD COLLEGE

by marie paradise

"Every gesture, however simple, violates an inner secret. Every gesture is a revolutionary act; an exile perhaps from the true ☐ of our intentions." —Bernardo Soares

The state of the written document at Bard College seems to have lately demanded our attention. Previously I was under the impression that my generation, the generation of *like* and likenesses—"this is like this, like, it's like"—was a careful bunch. They will not make one statement before expounding all similitudes. What a vast project. Takes spectator athleticism. But look! I'd say we have people standing up and making claims again. Claims that do not rest on being like other claims. No longer do we speak in phrases that resemble internet links. What's new?

Written documents floating around campus are lonely and considered detritus. Readers skim. Last month's FREE PRESS had a picture of a doll's fluffy innards on the cover. Worries me. The anatomical impotence. But a poster campaign of greater magnitude and depth took place a few weeks ago, successfully piercing an aspect of Bard's silence. The poster was written in response to a violent event in which a Bard student hit a fellow Bard student in the Black Swan. The posters displayed Facebook pictures of the perpetrator. I am aware of no written pieces that went into journalistic detail about this and I will not make up for that here. I did talk to the makers of the posters who said they sought to create a shock space for the Bard public as a reply to the reigning silence. The poster had to be intense enough, so goes my personal observation, to pierce the murky bullshit (which is quiet) that seeks to obscure force. Bard ordered the posters be taken down but a few were placed in campus mailboxes. The direct impact was thwarted. One person remarked: "There are many images I daily come across linked to greater or lesser violences. These should not be dulled to anyone's senses. I was told the posters were supposed to be placed on every wall of the campus center. I am sorry they weren't. The image was dull to me too like an extra piece of paper."

Circulating documents and images suffer neglect. In *Violins Against Women* Lizzy Crawford writes: *There stand a group of sniggering girls sniggering that they are girls and not at home in the world. Hiding behind their glasses they return to the unique fetish of girlhood. But who is at home? Who do they seek to prove is at home in the world? The*

rich? Little aunties keep each other safe by holding the IMAGE. Is this an explanation for the quiet of Bard?

Violins Against Women, written in response and as a critique to one of the posters, is a strange and sort of uncomfortable piece (I am sure if you want a copy you may email Crawford—ec234@bard.edu. That's where I got mine). The particular poster she responded to read: *Of course it's a Townie! No it's not it's a Bard student.* There was a picture of the student from Facebook and then it said on such and such a date *Briton Leinung* pushed and hit a fellow Bard student girl and then *proceeded to brag about it*. The article tries to argue, but barely, that this poster was a dull expression of force. After reading this piece, I can say with authority that this is not journalism, which is why, I imagine, the FP rejected it, called it *creative-writing* and said it ought to be sent to *Bard Papers*. First of all **VAW** abstracts the situation. Crawford does not, in her writing, seem interested in what actually happened. When questioned on that point she says: "My intention was to make comment on the poster as an abstract. My relationship to the people who made the poster in the article is imaginary." What of the women in your title? "There are no real women in the piece. The community is a community of spectators and I was also a spectator to the image. The gendered caricatures have no bodies to attach themselves to. We are not born women. We become women. We are not born with violins in our hands. We buy those and learn to play them (those instruments of expression) and it costs more money to learn. We become musical." "Interesting", I said. "So the whole point is the state of the document itself? The poster as paper? As instrument?" "Yes," she said. And I asked, "well, what of your own written document? What state is that in?" To which she made no reply. Later she said, making excuses, "My intention was not to abstract violence but to elaborate Bard's silence. More violins against silence. Still," she said throwing her hands up, "I don't have a solution for upsetting those silences, or an idea for making violence clear."

At this point in our conversation I realize I have stumbled upon an intricate web of romances. This is thick stuff, I think. There lies a poster (not an ordinary poster). Here comes an article. The article stands against the poster, seeks to be in opposition to the poster, but is staring up at it wonder struck. The poster is VAW's object of desire. But the

poster's object is the "community of spectators," as Crawford calls it, ghostly as they are. And the FP is like a TV to them. The poster's eyes are on the community. The community's eyes are on the FP where nothing moves. Is anyone gratified?

The state of documents is becoming clearer to me—the Bard written documents all have their eyes on each other. But no one will return the gaze. The pair of eyes in the poster's picture is what Crawford calls: *The Hollow Man* I decide to carry out a full-length interview.

Why question, I ask her, a good use of power? Don't you risk further constipating urgent declarative processes?

I do not ask what the poster *needs* to say. I do not believe the poster can tell me what it needs to say. The written document is shallow water. But it moves.

Are you with the violent boy, Elizabeth? Is he your ally? Don't you celebrate him a little and tempt silence?

My discourse is with the poster. I do not celebrate anything but it's volume. I cannot seek to be transparent, academic or correct in this...I ask my question with the grandfather's voice.

Who do you mean?

I quote T. S. Eliot: *We are the hollow men / We are the stuffed men / Leaning together... Shape without form / shade without colour, / Paralysed force, gesture without motion...*

Why does the patriarch sound your theme?

I have no direct answer. But it was not Eliot's poem alone. I was also thinking of the way Chris Marker used the phrase *hollow men* in his installation of the same name. He appropriated the poem and created inspiring moving images with it.

So what should a written document on campus do, if you say there should be no force? It should not be a fortress.

Yes. I've read about fortresses in the article. What *should* it be? What's positive in this piece?

The poster reminded me of the law, the state, force and propaganda... Perhaps it did so on purpose... Perhaps it needed to...

Okay Elizabeth. What should a written document at Bard look like? And not a school document. An anti-school document. An anti-law, anti-force document. What do you see for the future of Bard documents?

Well I suppose something ought to violate our gaze. Something ought not to leave us feeling so well-constructed... It ought not to

be so legible.

What ought it?

(She pauses.)

In your article you say it is good to be weak. Should non-academic pieces be weak?

Yes maybe. Maybe they should be weak. Maybe that will help them.

In the face of violence you say be weak?

We ought to be violent with our words. I mean violate.

You want to violate and be weak?

We ought to be weak. We ought not to use force.

Do you like feminists?

I like Luce Irigaray. She was one of the absent women in my piece. There are absent women in every written piece. Anyway, her story of the sex that has yet to be incarnated breaks every law. Her portrayal of the open threshold and the conviction that we must remain a wonder to each other is key. She demands inventiveness. But I do not mention her. I mention violation (going through the threshold) and weakness (being a threshold).

In *Violins Against Women* you write: "As for complaint, do sound the violins. Those do not sound *right* but anarchic and full. My surprise will lead me to exclaim: 'By god, those tiny violins! ...Very unsettling.'"

Yes. I think we should sound those.

What do you think of the way the newspapers portray the female terrorists in Moscow? (She says nothing.)

Nothing to say, Artful Dodger?

From this interview I may only report that the state of the written document at Bard College remains divided. I am weary of change and see a myriad of likenesses. The poster was *like* force. Public writing is *like* a violin. The violin is *like* violence. The whole thing was patriarchy that was like patriarchy that was like patriarchy. The voice was *like* a woman. The word document is *like* school. But unlike. The people act *like* little boys and girls waiting to be told what to do. The boy looks *like* a hollow man.

I still don't know whose going to cut through the murk. I'll just end with a quote from the Lisbon I started with, Bernardo Soares, famous for his book on disquiet: "...the spectator for whom you alone exist is gazing at you from the shade."

at Bard with an almost unanimously negative vote against his tenure. In the process of tenure at Bard, especially for professors in the Social Studies Division, if a professor is not granted tenure, he is given an extra year of paid employment, his teaching capacities are reduced, and then he is asked to leave. What this means for Pierre and for the students, myself among them, who hope to continue working with him, is hard to quantify. Denying him tenure would essentially force Pierre—and his wife, Professor Elaine Thomas, who also received a negative vote this semester from the Social Studies Division, with 9 votes against her tenure—to find employment in another academic institution in less than a year. In an economy with a 10% unemployment rate, this will almost definitely mean relocation and/or unemployment for the family of four.

Therefore, not without reason, students and faculty who

know Pierre Ostiguy are outraged at what seems like the department's careless disregard for the passion and devotion with which he approaches his work. I say careless because the sad truth is that before the Social Studies Division voted to decide his fate, only one Professor (out of the 21 who voted in the decision) requested Pierre's academic history file from the Registrar's Office, according to the sign-out sheets of the logs there.

It is just incomprehensible to me why a professor who teaches so excellently, works so hard and with such dedication to his students is being ushered out by in an institution such as Bard College, which prides itself on—prioritizing scholarship and student learning. Although the vote of the Social Studies Division was not final, and Pierre still has to face the evaluation of the Faculty Evaluation Review Committee (FERC), composed of the Dean of the College and

other key professors, before President Leon Botstein makes the final decision, the fact remains that this vote mitigates his chances of remaining at this institution. This is why at this point Pierre's career may be up to us, the students. It's up to us, who care and get the most out of our professors' efforts, to voice our support. Let's not allow Pierre to be another memory at Bard. The numbers speak for themselves—it will be a long time coming before we get another professor like Pierre.

Noquel A. Matos is one the organizers behind the 'Keep Pierre' movement.

REVIEW HAIKUS

MUSIC MUSIC MU / SIC MUSIC MUSIC MUSIC / MUSIC MUSIC MU

by maxwell paparella

Justin Bieber, *My World 2.0*

He's sixteen years old...
What was his world like before?
True, more Pokémon

She & Him, *Volume 2*

A great song comes on
And then there's that girl from
Elf
I guess that's alright

New Young Pony Club, *The Optimist*

Like when you were young
With bubblegum in your hair—
Actually, worse

Andrew W.K., *Close Calls With Brick Walls / Mother of Mankind*

Party animal
Motivational speaker
True renaissance man

Frightened Rabbit, *The Winter of Mixed Drinks*

Scottish accent rock
Alcohol is the new black
So wear it proudly

Gorillaz, *Plastic Beach*

The cartoon monkeys
Cry for the environment
While Al Gore looks on

Liars, *Sisterworld*

Scary angry yells
When I want this kind of thing
I talk to my dad

Broken Bells, *Broken Bells*

The guy from that band
And the other guy you like
Playing bells I guess?

Fang Island, *Fang Island*

Think drunken handstand
After your hair is on fire
And you're getting close

Beach House, *Teen Dream*

Sure, great album but—
Don't teens just dream about
sex?
Not vacation homes



REVIEW: AN OPERA TRIPLE BILL

by jack byerly

With dancing frogs, coked-out bird enthusiasts and a tale of self-discovery in Algeria, the Graduate Vocal Arts Program's "An Opera Triple Bill" presented a spirited set of dynamic shows that offered something for everybody. The students of the Graduate Vocal Art's program, the Bard College Chamber Singers and the Conservatory Orchestra tackled two challenging and progressive world premiere operas by Missy Mazzoli and David T. Little, as well as one nearly century-old classic by Maurice Ravel. They gave all-around stellar performances that demonstrated musical precision and theatrical versatility. The direction and set design exhibited the same degree of versatility as the performances, with sets ranging from a softly lit group of hanging cloud-painted panels to an eerie moonlit garden with grand pillars and gargantuan, spindly trees that emerged from all corners of the stage.

The night opened with Mazzoli's Songs from the *Uproar: The Lives and Deaths of Isabelle Eberhardt*. Inspired by the journals kept by novelist Isabelle Eberhardt during her travels from Switzerland to North Africa, the opera reflects on Eberhardt's brief, romantic and nomadic life, ruminating on themes of mortality and how immortality can be achieved

through documentation. Katarzyna Sadej gives a powerful performance in the lead role of Eberhardt.

The opera begins at the end of Eberhardt's story with her death at age 27 during a flash flood in the desert of Algeria. Immediately, we are sent back seven years to Switzerland where she sings, "I'll leave this place alone, I'll give myself to no one at all," with her emotional vibrato complementing the chamber orchestra's pulsing and lush music. The vocals mainly consisted of brief phrases, repeated with slight variation while the music relied on beautiful string arrangements and interestingly accented wind orchestrations which rushed in on off beats. Although the narrative and storytelling of the piece felt rushed (and may not have stood on its own without the back-story detailed in the program), the music and performances made this opera truly memorable.

Sandwiched between two passionate and romantic operas was Vinkensport, or *The Finch Opera*, which explored tradition and gambling. This comedic piece offered a window into the eccentric lives of Finch-sitting competitors. In the sport of Finch-sitting, competitors train their finches to sing as many times as possible in an hour and then compete against one another to see who has the most melodious bird. For an opera about bird songs, *Vinkensport* was unexpectedly atonal and percussive. But the unexpected is exactly what this piece aimed to bring, leaping across musical genres and moods as each character presented the origin of his or her addiction to this absurd sport.

Giving each uniquely troubled character a solo, compos-

er David T. Little and Librettist Royce Vavrek allow each performer to stand out and take control of this dense and chaotic opera while the characters lose control in their relations to life outside of Finch-Sitting. Highlights included performances from Celine Mogielnicki, who gave a bawdy and swinging solo as Sir Elton John's Trainer, and Jeffrey Hill, who injected adrenaline while taking the opera into rock musical-theater territory. While the performers pulsed enough energy to generate power in Tivoli during a blackout, the piece felt disjointed at times—or at least until Leroy Davis stepped forward to give his solo as Atticus Finch's Trainer. Davis's performance perfectly captured the humility and integrity of an aged trainer who has dedicated decades of his life to a sport that embodies decadence and bears little reward.

The night closed with a stunning performance of Ravel's *L'Enfant et les sortilèges*. With a dynamic set that transformed from a dusty bedroom into a shadowy garden, an elaborate set of costumes and carefully crafted, deftly handled puppets, the opera contrasted with the more understated approaches of the two previous performances. The Conservatory Orchestra skillfully maneuvered through the multiple musical styles in Ravel's score, while the Chamber Singers chanted arithmetic lessons like no-one else and provided consistently gorgeous accompaniment throughout the performance. The fantastical piece served as the perfect crescendo to a night of incredibly dynamic and energetic performances.

THEATER REVIEW OVER, SIDEWAYS, & UNDER: A DISNEY REVUE

by rachel hyman

I have come to embrace the idea of a Disney musical revue. At first I did not. This was because a) I did not know (or care) what a revue was, and b) my devotion to Disney had faded somewhere in the late '90s. For those who continue to confuse 'revue' with 'review,' stop. A 'revue' refers to a light theatrical entertainment consisting of a series of short sketches, songs, and dances, typically dealing satirically with topical issues. The Bard Musical Theater Company's presentation of "Over, Sideways & Under: A Disney Revue" is a satirical interpretation of Disney's often crude characterization of sexuality. It is also highly entertaining, —though at times, unremarkable.

Most Disney films sublimate topical issues, like sex, into navigable, and often tepid, musical numbers. "Over, Side-

ways, & Under", with a heavy tongue in cheek, unearths the sexuality embedded in these classic allegories, unraveling the conservative yet charming veneer of the films. The show was brassy, hilarious, and wildly appealing to the audience, most of whom seemed to appreciate the blatant mockery of their beloved childhood cinema. The production does a thorough job of laughing at itself, blurring the line between marked social ineptness and comedic perversity. I may be oversimplifying the interpretation behind "Be Our Guest," but it looked like a graphic invitation to a French cathouse by a mob of strippers. "Gaston" was ripe with the addition of an enormous transvestite, at home in the company of four, maybe five, meat-heads.

"Zero to Hero," directed by Matt Wilson and Sarah Poor, was arguably the most exciting and well-executed number of the entire show. In a nod to the late *Jersey Shore*, a collection of young "guidettes" fawn over Hercules—a buff, rich, juicehead who has recently risen in their favor. The attitudes and dialect employed by the actors are executed impeccably. They sing, dance, and bitch with tremendous charisma. The choreographer, Katie Hunter, deserves considerable praise and admiration for her work on "Zero to

Hero," as do the directors for assembling such a proficient cast.

As a judgment-oriented person, I naturally spent much of the performance debating casting decisions - who could sing, who could not, and who was wasting my time. Though many of the actors could in fact execute a satisfying rendition of whatever cheerful, syrupy lyric was chosen from a collection of fourteen popular songs, many of the numbers were still unremarkable. The first act was a bit loose, if relatively high-energy, the highlight being when a young lady behind me screamed at Gaston, "How big is your dick?" I found the question monstrously beside the point. It was partly due to her outburst that after intermission BMT club head Caleb Parsons chastened the audience for yelling out of turn. It does not bode well for the production when the audience largely outshines the performers.

With that said, it was an enjoyable visitation of classic Disney. I know what some people might be wondering: "What place does a Disney musical revue have in my life?" And my answer to that is, you should have asked yourself that question when you still had a fighting chance to get to this show.

PLASTIC FANTASIC CARTOONS AND COLLABORATORS GIVE POP A SHOT IN THE ARM

by alex eriksen

In their mock-biography *Rise of the Ogre*, fictional bassist Murdoc Niccals promised that Gorillaz's album *Demon Days* was just the beginning. He wasn't lying. After five years of hibernation, the Gorillaz are back, with an amazing new album.

For those not in the know, Gorillaz is a cartoon band dreamt up by former brit pop star Damon Albarn, of Blur fame. Jamie Hewlett, the London cartoonist of *Tank Girl* fame provides the picture, while Albarn and friends provide the music. If you were alive in 2005 when *Demon Days* was released, you should already be familiar with the set-up. The band has always been a means of bypassing the obsession of fans with their rockstar idols and allowing for some flexibility and collaboration in a world obsessed with image and image alone.

Popular music today has sadly become a fashion show where occasionally the models are holding instruments. The likes of Lady Gaga is perhaps the best example of this—the barest standards of musicianship possible trembling under a metric ton of cosmetics. It's difficult not to view Gorillaz's latest offering, *Plastic Beach*, as an answer to this kind of trend. Albarn and company have crafted a synthetic-symphonic masterpiece and the perfect follow up to what has already been recognized as a landmark second album.

The political themes are a little less heady this time around. The fictional band has moved to a floating island recording studio made entirely of junk collected from the ocean. Their plastic paradise floats across the waves and has apparently made a few stops at exotic ports of call. They managed to swing by New York and grab Mos Def and Bobby Womack, then over to Syria to nab their National Orchestra for Arab Music. The album also boasts performances from Snoop Dogg, De La Soul, Gruff Rhys, and the sublime and subtle vocal stylings of Little Dragon. Albarn has brought in a few legends to boot, namely the Clash's Mick Jones and New York indie rocker Lou Reed, for a couple of great tracks.

It's hard to go wrong with such a great group of collaborators, and the music blends together well despite the broad range of styles present. Crossing several genres and often

weaving them all together, *Plastic Beach* offers a range not heard in popular records of recent memory. It's also the first concept album in recent memory to be the genuine article rather than an over-produced imposter with avant-garde aspirations. *Plastic Beach* plays up the synthetic theme to a crescendo rather than overkill. Albarn makes heavy use synthesizers, drum machines, and executes time signatures that could only be done with technological precision, which gives the album its artificial feel. However, at the same time groovy hooks and beats that'll get into your head and bounce around make the album be a slice of pop confectionary. Don't be surprised if you find yourself expelling your own beeps and boops after the likes of "Stylo" or "Empire Ants" get into you.

It's hard not to see *Plastic Beach* as a response to all the fakery and dishonest trends that have emerged in our world and in particular with music. Bands that are really in every sense of the word "plastic." Manufactured, artificial, sterile, and ubiquitous, the stuff has seeped into every aspect of our lives. Everywhere you'll find fancy window-dressing, but the real product is all but extinct. The trend is difficult to ignore, as it obviously is for Albarn given what he's saying with this album. And yet, though the pop charts look more and more like a plastic wasteland everyday, there's still the likes of Albarn out there to show us that real music making is still possible.

INTERVIEW WITH ZACHARY GERMAN HIS M.O. SEEMS, LIKE, UNCLEAR

by andrew worthington

Zachary German is the author of *EAT WHEN YOU FEEL SAD*. It is his first novel, and it is out now on the internet, or other places. He enjoys beer and other things. He is 22 years old. His novel is written in a somewhat provocative style, in that it reads at the sentence-comprehension level of an eight-grader but deals with conceptual topics at the college-age level. It dwells very much on boredom and blatantly displays many of the cultural and commercial symbols we see over and over again everyday. He posts lots of videos on YouTube—usually of people eating food. He is somewhat involved in an e-book press (Bear Parade), a small indie press (Muumuu House), and a prominent indie press (Melville House Publishing). He runs a blog entitled “Every Time A Police Officer Gets Shot I Throw A Party.”

FREE PRESS: You seem to have had moderate success in your publishing pursuits thus far. You have an e-book on Bear Parade, plus this new book, plus another book that you have already signed onto, right? How do you think your life would have been if you had gone to college instead of concentrating on writing after high school?

Zachary German: Oh, I haven’t really signed anything for another book. I’m just working on two: a novel and a poetry collection. But I’m pretty confident I could have something published, should I finish a new thing. I think my life would probably be pretty much the same had I gone to college. I’m pretty sure I would’ve dropped out and just ended up doing this. I really can’t imagine myself having finished up college. So I guess this is better; I don’t have debt. Stay in school, though.

FP: Who was your favorite band in the past year?

ZW: Salem. Saw them at Glasslands a little while ago, best show ever. And they’re all really really good looking.

FP: What was your favorite book/author when you were fourteen?

ZW: Fourteen...damn, maybe Bukowski? Whatever book had that poem about like...that guy...that had fish, in his front yard, maybe. And like beat his wife and stuff. And then his house burned down. And the narrator was a kid who lived nearby and thought that his parents burned the guy’s house down because nothing that beautiful could exist. I wonder how many of those details are accurate. But yeah, probably whatever book that was in.

FP: A lot of the writers associated with Muumuu House seem to have a fairly solid philosophical background, most notably Noah Cicero, and maybe Brandon Gorrel or Tao Lin. Do you read philosophy much? What do you think of philosophy in general?



ZW: I don’t read philosophy much. Recently I read a book by Sartre. That was philosophy I think. Seemed good. Seems like maybe I could or should read philosophy. Seems like what I enjoyed most about the Sartre book, though, was just seeing things written down that I had already thought on my own though. I don’t know. I guess I don’t have much of an opinion on philosophy. I wish I did, I guess. I could impress people.

FP: Yeah I think I know what you mean with those last couple sentences. Who is your favorite contemporary writer that some alt/indie/whatever kids would know?

ZW: Frederick Barthelme.

FP: You live in Brooklyn. What do you think of the gentrification and what-not in Brooklyn? What neighborhood do you live in? What do you think of Williamsburg or yuppies or whatever?

ZW: I live in Williamsburg. Sometimes I think about gentrification and kind of can’t understand it. Like the other day I was in what seemed like a bad or poor or something neighborhood in Baltimore, and I thought like, “I want to live here,” because it seemed really affordable and beautiful and like the kind of place I would want to live. Then I thought about how the residents might resent me, for some reason. I really feel like I don’t understand gentrification. I feel like gentrification has to do with, like, cafes moving in or something. Seems like I would want to live in that neighborhood due to the lack of cafes though. I really don’t understand gentrification. I don’t understand what it is; I need a better understanding. Die yuppie scum, though.

FP: Do you do anything artistically other than your blog, YouTube videos, and books?

ZW: I used to make music. I want to make music again.

FP: What is your stance on vegetarianism or veganism?

ZW: I was vegan from age 14 to 19 I think. Seems fine. I became vegan because I didn’t want to impose my will on other living things. Then later everything seemed futile. But it seems fine—it seems positive.

FP: Do you pay attention to politics much?

ZW: No. I voted in 2008 for Barack Obama. Just searched his name on Wikipedia to make sure I knew how to spell it. But I think that, like, everything is an inside job and that we should just spend our time pursuing meaningful relationships.

HE'S JUST NOT THAT INTO YOU

A REVIEW OF *THE WHITE RIBBON*

by giampaolo bianconi

I heard something from a friend once: "Keep with highbrow, but distrust respectable." I've always found it a useful dictum. When thinking about Michael Haneke's latest film—the one that took the Palme D'Or at Cannes—no word comes to mind more than respectable. The film manages to achieve a nauseating level of respectability, on a par with *Schindler's List*. Both feature pensive black and white photography, cinematic long takes, eastern European austerity, classical music, and a self-important relationship to historical events. These clichéd cues seem to have been enough to satisfy hoards of hungry film critics around the world who appreciate mature, elegant, and adult filmmaking—which Haneke apparently provides.

Essential to this degree of respectable filmmaking, it seems, are tired themes and clichéd directorial choices: the camera that stays respectfully outside a closed door as a severe father canes his children (urging us to bow our heads in shame and horror); the young boy who asks, sweetly, whether everyone must die; a voice-over that reminds us these events may not have happened precisely as they are remembered; a retarded child beaten and bloody. Unwittingly, *The White Ribbon* devolves into a parody of something that could have been great cinema and could have been associated, perhaps, with Carl Theodor Dreyer.

Can Haneke's film be so easily dismissed as pretentious kitsch, though? Perhaps not: it could be that the parody into which this film falls is not so unwitting, that there is a great joke behind the cruelty of his film—as there have been behind so many of his others. The film could be, alternatively, a characteristically self-satisfied joke: could it be that 'Haneke the Sly' has found these hallmarks of disgustingly respectable filmmaking and filled them with his own brand of nihilism and meaninglessness, only to regurgitate them as a filmic joke on

the callousness of other equally celebrated films? The end of the film, after all, in which the town congregation takes a seat to watch us as we've watched them, amounts to a kind of wink and nod from the director.

Towards the beginning of the film, the narrator warns the audience that what he remembers is, perhaps, not what has happened. One is immediately struck by the uselessness of such a remark. It is a uselessness of which Haneke must be aware—it is difficult to question the reliability of any image. Regardless, the narrator's remark is almost immediately forgotten. Further, the remark is even more disposable because it bears no relationship to whatever plot *The White Ribbon* can be said to have.

The film is a kind of tranquil, violent mystery: acts of violence are occurring in a small, Austrian town on the eve of World War One, and no one knows who is responsible. Children are tortured, a pet bird is beheaded, and the town doctor is tripped while galloping on his horse. Yet the film seems more like an exercise in plotlessness sprinkled with these harsh explosions. Often the film chooses to relish more on the useless, cruel details of the relationships between children and their fathers than on the mysteries themselves. In the end, the 'historical atmosphere' of the time and place, which the narrator previously suggested these events could explicate, cynically ties them together. Yet the assassination of the Archduke Franz Ferdinand and the coming of the Great War are such blatantly unsatisfying dramatic mechanisms that it becomes nearly impossible to believe that Haneke is serious.

If this is so, if the film is an elaborate and obnoxious joke on what has become of European art film par excellence, isn't hating the film the closest one can come to appreciating it? It must be. Either way, I am afraid I simply can't hold myself back: I just hate this film.



Yesterday I sat down for a few minutes to talk with Tommy and Moby Wang, or as you may better know them, Will Vitale and Luke Hamel. I came with an air of journalistic seriousness, prepared to ask them about WANGSTOCK 2010, their show that night. This got me nowhere. For, you see, seriousness is something that Will and Luke purposefully try to avoid.

Tommy and Moby started RAZRWANG back in high school. The two said that they were sick of bands taking themselves too seriously, sick of folk music. They really just wanted to dance—and for other people to dance, too.

At that time the band consisted of them and a drum machine named WANGDAR. This machine was the start of the whole wang saga. They were, "the three wang brothers." They were the original brother band. The Jonas Brothers, who suspiciously emerged at the same time, are kind of RAZRWANG minus the wang, Will said—which is really the entire point. I think it's a little like ordering a cheeseburger and getting it without the cheese. We asked for it with wang, thanks.

Anyway, the band, now much larger and sadly without Wangdar only plays about one concert a year. They decided to do this, they explain, because they didn't want to be just another version of the guy-with-feedback-loop prototype that is so common at Smog and other Bard venues. They didn't want to be a band that people got sick of. With over three hundred people listed as attending on WANGSTOCK 2010's Facebook page, it looks like they've succeeded. And besides, this way, it's definitely the most bang for your wang.

The guys wanted WANGSTOCK 2010, equipped with 12 piece bands and video projections, to be the best show ever put on at Bard. These boys are not ones for low standards. In fact, as I was told, WANGSTOCK 2010 is only an estimated 50% as kick-ass as what the band's planning for their show next fall. The April 3rd show was merely what Will called a "promotional concert." It was the promotion for what they're hoping is going to be the best concert anyone has ever seen. Period.

Now planning the best concert conceivably, ever, is ambitious—daring even. It is also super cocky. And yet, I didn't really care. The thing about RAZRWANG is that it does just that. It does this macho-man, rock star, babe-magnet stuff,

such as projecting naked girls covered in gold paint like frozen statues of seventies' porn on a screen behind its members who are ever-chanting "Wang, wang, wang!" And it gets away with it.

As an independent young woman attending a liberal arts college, I should kind of hate that. I should hate this band, full of guys, all outfitted in home-made wife-beaters with their wang-names written on them. I should hate that it is named after a (potentially fictitious) device that women in Africa put into their vaginas to protect themselves from rapists. They were originally thinking of naming the band something like RAZRCUNT but decided that, among other problems, the name didn't quite roll off the tongue.

I really should hate this. But, I don't. And from what I can tell, neither does anyone else. It's actual somehow...awesome. This is because these guys in their t-shirts, with their pseudo-sexual nicknames, don't mean anything by it. They are not into serious. When asked, for example, "why all the wang?" they said, essentially, because it's funny. The band is still pumped full of the sixteen-year-old energy that conceived it.

There is nothing complicated about RAZRWANG, and I mean that in the best possible way. It's just not what the band is about. It is about Will and Luke dressed in matching pairs of giant, golden, angel wings flailing around on stage with the others, playing "I Kissed a Girl" by Katy Perry. The boys want to have fun, and to be fun. It really is that simple. There is no musing, no philosophy or poetry; the lyrics hardly count at all. It is simply flail-worthy stuff that they do. It leaves you panting and breathless, an epileptic in stylish cut-offs.

It makes sense then that, when asked if he could tell me what he wants people to know about RAZRWANG in one sentence, Will said, "Tonight, this is going to be the best sex you ever had."

WANGSTOCK 2010 was kind of like a perfect one night stand. It was exactly what you wanted: one thoughtless night, no strings, and lots of aerobic activity. RAZRWANG is not interested in giving you roses and chocolates, or romance; it is interested solely in getting you off. And we all know it.

That is, of course, why we come.



(WANGSTOCK 2010)

by becca webb

FOOD

BAYLEY'S BACON BURGER REVIEWS PART 2 OF 3

by bayley switzer

At each restaurant I ordered a bacon cheeseburger with fries. My reviews are of the burgers, fries, and their prices only. Prices listed do not reflect tax or tip. I pay no mind to the service, décor, or atmosphere of the restaurant as a whole.

OLD HISTORIC DINER - \$6.75

The Diner's bacon cheeseburger deluxe is the second best deal on their menu. The patty, though not hand packed, has to weigh at least 1/3 of a pound, was cooked perfectly medium rare like I requested, and tasted very good. I believe the bun was the weakest aspect of this burger. Though it had sesame seeds, it started to crumble and fall apart towards the last quarter of my eating experience. Sometimes my hands get a lot of condiments and blood on them when I eat diner burgers. The burger came with melted white American

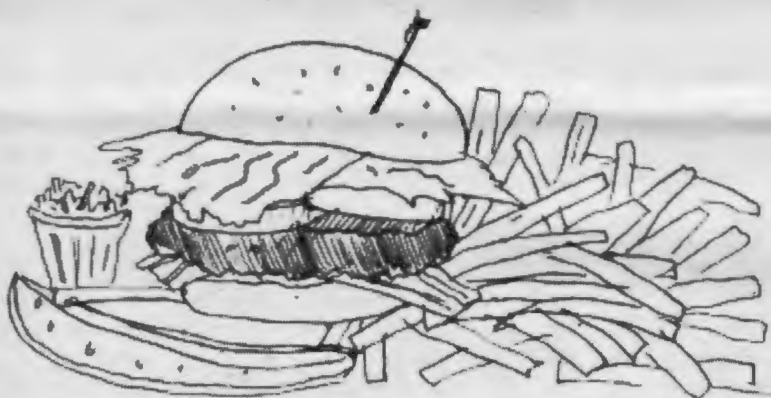
cheese, tomato, lettuce, and onion. The bacon was thin and fine but not stringy. The fries were the second worst aspect of the meal. They were too yellow and not hand cut and needed a lot of salt, but I got a good amount of them. Though I'm only reviewing the bacon cheeseburgers and the French fries, I have to add that the nice ladies at the Old Historic throw in some great coleslaw and a pickle which both serve to bring the meal full circle. The Old Historic's bacon cheeseburger deluxe is hands down the most bang for your buck in the Red Hook area.

DEL'S DAIRY CREME - \$7.00

I went to Del's a while ago before I was reviewing burgers, and I loved the meal they served me -- but when I went back for this review, I wasn't as impressed. It was good, but nothing like the first time (baby). I got the 1/4

pounder which was pretty standard and I don't think it was hand packed. It came with lettuce, tomato, and pickles which was great. It also came with American cheese - unmelted, what the fuck? But they did take the time to trim the corners off the square slice so the cheese wouldn't extend over the edge of the circular patty. I appreciated this attention to detail. The bacon was by far the best part of this burger. It was cooked perfectly and was full of that salty, smoked, pig belly flavor. The fries were also great. They came in a small quantity but they were hand cut and exquisitely spiced. They were a little soggy, though. I think neither the burger nor portion of fries were big enough, considering the seven tenths of ten dollars price tag. So if you're really hungry and a big spender, I'd recommend taking Del's up on their offer to upgrade your burger to a 1/2 pound patty.

OLD HISTORIC



DEL'S



POOR MAN'S GOURMET

by abby ferla

The end of the semester approaches swiftly, and invariably you will begin to spend a higher percentage of your budget on alcohol and less of it on food. Meanwhile as the opportunity cost of spending an hour preparing a meal increases, the amount of time you are willing to devote to the endeavor decreases-- meaning simply that you have less time and limited ingredients. Well, listen, forget any expensive swanky ingredients or time consuming processes. You never needed them anyway! With the cheapest, least flavorful, most generic flour tortilla and an ounce of ingenuity, you can create a wealth of unexpected culinary masterpieces for mere dollars-- in twenty minutes or less!

Poor Man's Crepes

(from Scout)

Ingredients: Tortilla, Nutella, jam

Spread a generous helping of Nutella on the tortilla, microwave for about 30 seconds, spread jam on top, and roll. Feel free to vary ingredients at will. Scout suggests adding Rice Krispies.

Poor Man's Pizza

(Alternatively, try steps 1-3 on a grill)

Ingredients: olive oil, tortilla, pizza sauce, four-cheese blend, canned olives, mushrooms, spinach, italian herbs

1. Heat oil in a nonstick pan on medium-high that is larger than the circumference of the tortilla. Saute vegetables until cooked. Move these vegetables to a separate plate.
2. Place tortilla in the same pan and add more oil if necessary to coat. Let sit for 30-60 seconds. The tortilla should begin to crisp.
3. Flip tortilla over, spread pizza sauce and cheese on top, and reduce heat to medium. When cheese has melted, add toppings and season.
4. Cut into pizza slices and serve hot.

Undocumented Worker's Pizza

Repeat all the ingredients and steps above, but substitute black bean salsa for pizza sauce and serve with hot sauce.

Poor Man's Strudel

Ingredients: tortilla, chunky applesauce, flour or cornstarch, honey, cinnamon, cloves, nutmeg, slices of cheddar cheese (optional), butter

To make the filling: Use small pan to heat about applesauce (1/2 cup per tortilla) over medium heat. When hot, add a teaspoon of cornstarch. Add honey and spices to

taste. Cook until the sauce reduces to a thin paste.

To assemble:

1. Preheat oven to 400 degrees Fahrenheit.
2. Lay tortilla flat and spread the filling into the center, leaving the half inch of tortilla along the edge clean. If using the cheddar cheese, lay these slices along one edge of the tortilla.
3. Using the other edge, roll the tortilla into a log.
4. Butter top and bottom and place on lightly greased baking sheet and cook until top begins to brown. Flip over and cook for three more minutes.
5. Slice and serve.

Poor Man's Sushi Rolls

(A hit among impoverished preschool vegans)

Ingredients: tortilla, peanut butter, bananas, pretzel sticks

1. Cut bananas in half lengthwise.
2. Lay tortilla flat on table and cut into thirds.
3. Spread peanut butter generously over strip of tortilla, place banana half at one end running lengthwise, line pretzel sticks along banana in one or two rolls.
4. Carefully roll tortilla strips around the banana and pretzels.
5. Use a sharp knife to cut this one large roll into smaller two inch rolls.



COOKING WITH PATTI

MY BEST FRIEND AND MOM

by emily diamond and patti diamond

My mom is a savant in the kitchen. Her name is Patti Diamond. Here are two of her favorite recipes that everyone will love to try once. Her methods are foolproof and efficiently use ingredients you would never eat and might have bought as a joke (example: no one buys "not instant" pudding these days and no one ever buys butterscotch pudding).

Following each recipe is a review, which only reflects how I felt at the time in my life when I ate the dish. I have expressed how I feel to Patti using the "criticism sandwich method" (constructive criticism flanked by compliments). Not that it matters, because my parents don't believe that I write for a newspaper or that Bard has a newspaper.

"I call this 'The Amazing Blob Coffee Cake' (Betsy calls it 'Sticky Buns')." —Patti Diamond writing to Emily Diamond in an e-mail received April 2, 2010.

1 pkg. (24 pieces) Rich's roll dough (or other brand) frozen food aisle
1 3-oz pkg. butterscotch pudding (NOT INSTANT)
1 stick butter or margarine, melted
1 cup brown sugar
1 tsp cinnamon
1/2 cup raisins or nuts

Grease tube or bunt pan. Place 24 dough pieces in pan (still frozen). Add all dry ingredients and raisins or nuts. Mix all dry ingredients in a bowl, sprinkle dry mixture over frozen rolls, move rolls around so it gets on all. Pour melted butter over all. Cover with wax paper and allow to sit overnight at room temp. Next morning if you find that it has grown and is trying to escape from the pan, do not panic, push it back into pan [in real life Patti said to punch down and acted out punching the cake], bake at 350 degrees Fahrenheit for 35 min. Let stand 5 minutes. Cover with a plate and invert.

To document The Blob's conception I photographed each step of the process. Patti started making it around 8:00 PM on a summer evening while my friends sat around the table in shock. (The picture shown is of a fugitive dinner roll trying to escape. Fortunately, I was asleep at 6:00 AM the next morning—the time when the cake was beaten into submission so it could fit into the oven and not bust off the door during baking.) The smell the next morning will linger in your home for hours or days if you do not let a cross breeze ventilate the building. I give it a thumbs up for the smell which was a lot like inhaling Aunt Jemima maple syrup food product. Upon first glance it appeared the cake had been coated with a high-gloss furniture varnish. I was assured that this glow came from the butter and brown sugar. I ate it but I will never do that again. Blob Cake made me sick and I had to lie down for two hours unable to move. Please note that not everyone has a violent reaction and you should still make this cake. My dad and my brother's friend love it, but my dad is married to my mom, and Nick eats everything in our house everyday when he comes over to ride dirt bikes with my brother. A few weeks ago they ate all the sardines in the house and I took pictures of that too.

Oh-so-not-Martha [Stewart] Dump Cake

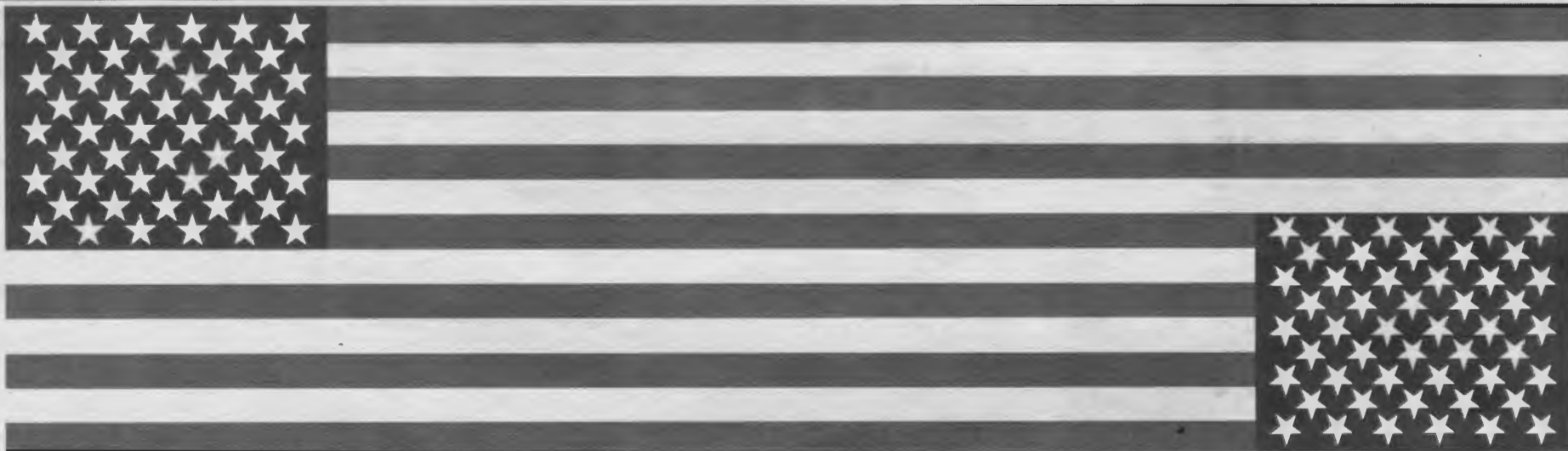
1 box yellow cake mix
2 sticks butter - not margarine
1 20oz can of crushed pineapple in its own juice
1 can cherry pie filling (Comstock Brand)

In an ungreased 9"x13" pan...

Dump the pie filling on bottom of pan. Spoon out the pineapple—juice and all—over the cherries, smooth out. Next, sprinkle the dry cake mix evenly over the top of the pineapple. Cut butter into thin pats and place on top of the dry cake mix. Bake in preheated 350 for one hour, or until brown. Best served warm with vanilla ice cream.

Nothing is right about this cake. You do not have to mix anything. Do the ingredients mix themselves? It does not taste like they do. Patti likes to improvise, often adding (and smoothing) raisins and nuts for even more flavor complexity. Once she tried to add oranges and I said "go for it," because after trying it I am never going to eat it again. My dad eats it, and he said "NO oranges." My brother does not eat it. My friend once made fun of Dump Cake, which really offended Patti. Patti accused my friend of possibly having gout.

I hope my mom will write again so I can continue to co-write articles with my mom!



SAUCY PARFAIT

by maddie wise

Let's be real: we all love our sweets. The problem I usually encounter, though, is that the sweets to be had at Kline are pretty boring. Like, sure, I can dig chocolate cake, but sometimes I want a little pizzazz after my pizza. We here at the FREE PRESS decided to put an end to the lackluster after-dinner situation; the following recipes use ingredients that you can pretty much always find in Kline. AWESOME.

This recipe will knock your socks off: This bad boy is like a parfait, but it tastes like apple pie and if you like to pretend your dessert is a little healthy this is the one for you. Also if you've just had oral surgery, pretty much everything in this is soft and doesn't require chewing.

HERE IT IS: you're gonna want a cup for this, because there's a bunch of layers, so snag the cup size

of your choosing and start with a layer of applesauce. Sprinkle with cinnamon and brown sugar, then add a layer of vanilla (or chocolate or whatever... not butter pecan probs) fro-yo, then top with cinnamon toast crunch. You can add another layer of applesauce if you want to seal the deal, but the CTC looks pretty great up there on top. ENJOY AND TELL ALL YOUR FRIENDS.

MIST CON X & C-KING

To the boy who looks like a convict wrestler: I see you in Kline doing the crossword or sulking with your jacket half off, holding plates piled high with egg salad. You look like you crush small kittens in your spare time, but when you speak my heart melts. If you get bored doing shoulder presses, look for me over breakfast. I'll be eating an apple, waiting for you.

Me: Sassy lady on the third floor balcony of the library

You: Handsome motherfucker on the second floor. You know who you are.

It was like Romeo and Juliet 2010. A love like this could fuck up our households. We're still going to do it, though, and hopefully we won't die, but if we do whatever. You're a winker and have a 5 o'clock shadow that just will not quit. I like glitter and Lil Wayne. I think you were reading something. Hey, I can also read! I think we're going to have a lot in common. You doth teach the torches to burn bright. All you have to do is talk to me. Until then, all I'm going to do is stare at you.

Dear mysteriously not anonymous FREE PRESS writer,

Your articles make me want to meet you. I repeat: your articles make me want to meet you. [ADD/ADHD moment of confusion: I saw a kitten or maybe just a flash of light! Who cares? It was distracting!] Wait...oh, right! I want to meet you. And I can do this because you choose to sign your name to your pieces, which I think is bold because they are on-campus news controversial. Your subject matters make me want to meet you so I can hard-hitting news you in the face. I repeat: hit you in the face with my fist. aLsQ I Am a hipStEr DoUchEbAg who casually capitalizes whatever I want to sound like I am always YELLING. Call me, you have my cell phone number. AND MY HEART. AND MY HEART.

You text me all the time tryna hang out and I always want to but then when I respond in the affirmative you never text back! It's so awkward. Please, let's just hang out for real.

Dear sassy one we always miss,
You're back! Only not where we expected you. I'm into it.

Seeking: Vampire electrician to rewire my apartment and make me undead. Willing to pay in cash or garlic-odor-neutralizer.

You: On-campus residents,

Me: Giving you this message: be silent, be still.

You: Smog

Me: Stop ruining my life on Thursday nights. Sleep is the gateway to academic success.

You: Manor parties

Me: Stop happening. Stop existing.

You: Roxanne.

Me: Putting on the red light.

You: Selling your body to the night.

senior project show schedules

studio arts//fisher studio art center

casey james: march 31 - april 6

liz pastena, dare o'seas: april 7 - 13

anna janiszewski: april 14 - 20

brooks ward, alex brandwein: april 21 - 27

izzy barber, julia boal: april 28 - may 4

studio arts//bard exhibition center

7401 south broadway, red hook, ny

andy aidekman, naomi bardoff, philip berezney,
abby girod, sam horowitz, yvonne martinez,
carla perez-gallardo, elvia pyburn-wilk, emily
rice, taylor trabulus, amanda vissering:

april 10 - 25

lotte allen, evan bellantone, emily derian
demartino, eva fury, elena gilbert, matt langan-
peck, issa revell, allison rodman, george
sanders, walker schiff, travis widmann:

may 1 - 16

photography//woods studio & gallery

sam logan, roxanne behr, ben wlody: april 21 - 26

louis heilbronn, sasha phyarss-burgess, ana blagojevic:
april 27 - may 2

david soffia, megan pantell, james folsom: may 3 - 7

molly peters, scarlett stephenson-connelly: may 8 - 12

rachel zwell, sam richardson, eli teller: may 13 - 18