

10-2010

Bard Free Press, Vol. 12, No. 2 (October 2010)

Bard College

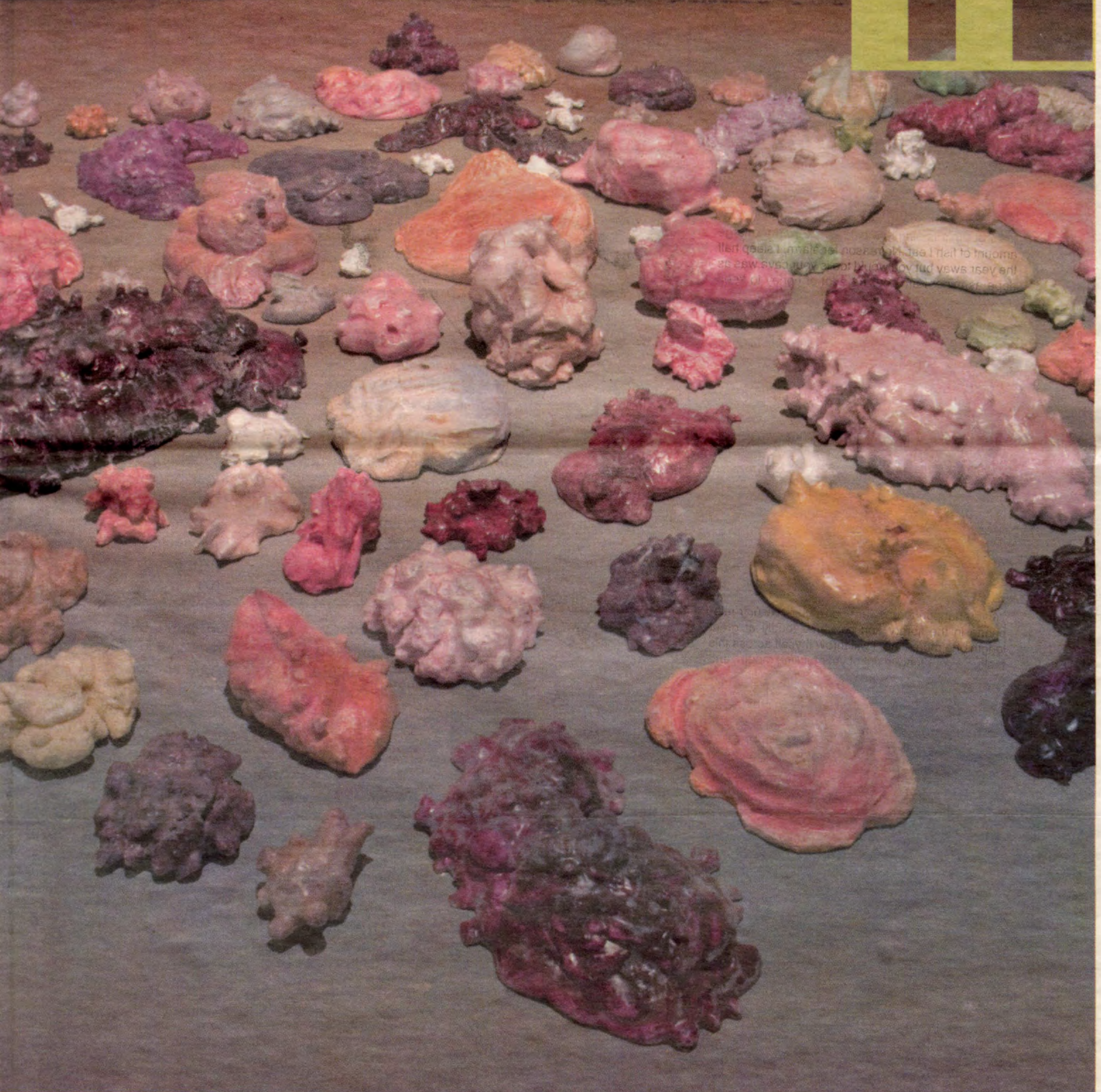
Follow this and additional works at: <https://digitalcommons.bard.edu/bardfreepress>

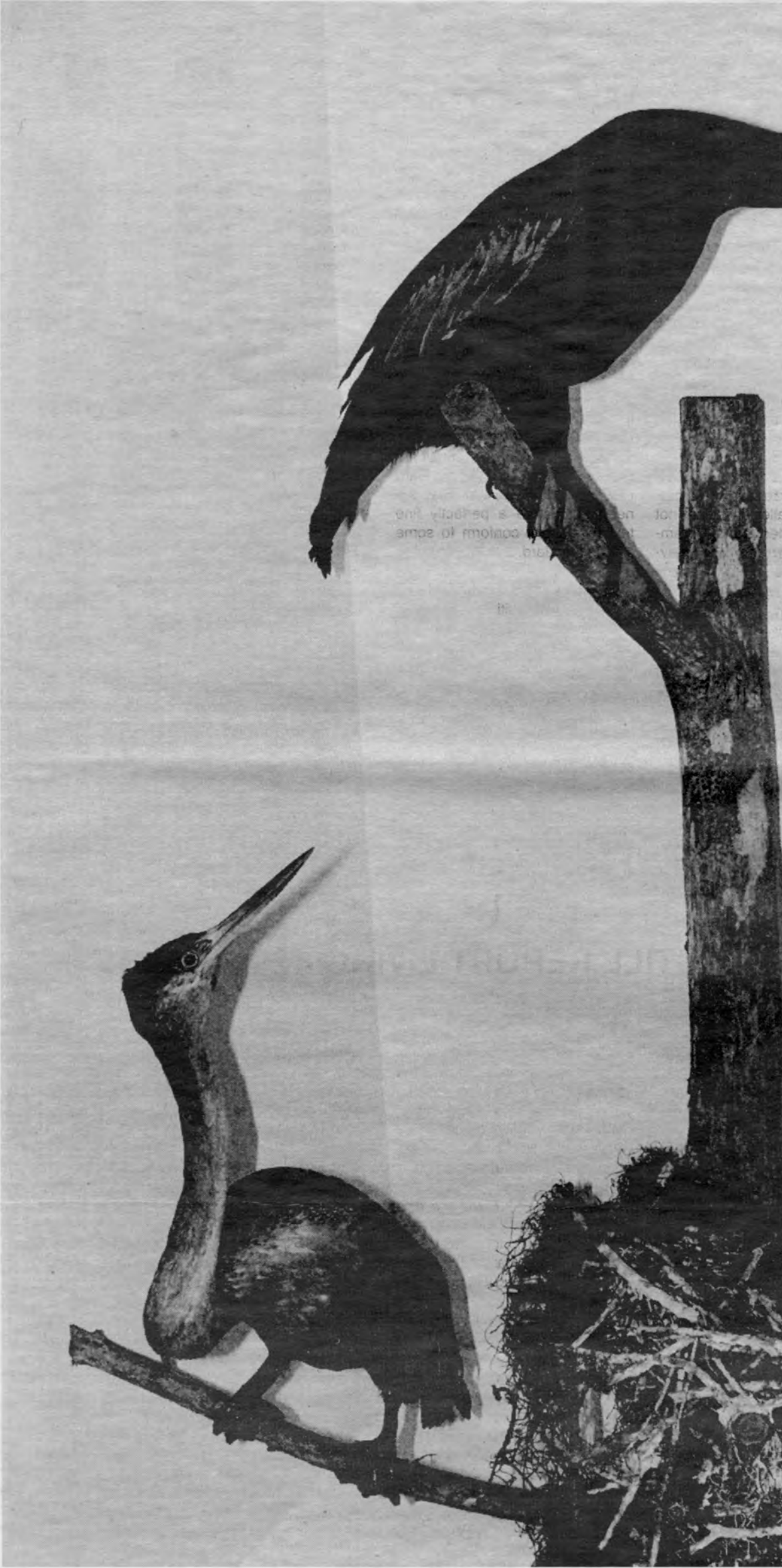
Recommended Citation

Bard College, "Bard Free Press, Vol. 12, No. 2 (October 2010)" (2010). *Bard Free Press - All Issues (2000-2018)*. 84.

<https://digitalcommons.bard.edu/bardfreepress/84>

This Book is brought to you for free and open access by the Bard Free Press, 2000-2018 at Bard Digital Commons. It has been accepted for inclusion in Bard Free Press - All Issues (2000-2018) by an authorized administrator of Bard Digital Commons. For more information, please contact digitalcommons@bard.edu.





bard
free
press

EXECUTIVE EDITORS

jesse "driving force" feldmus
abby "senior project" ferla
ezra "line cook" glenn
joey "on holiday" sims

SECTION EDITORS

jessie channell - lifestyle
michael wittner - arts & entertainment
kurt schmidlein - opinion

WRITERS

will anderson	hunter loen
lena batchan	lucas oopenorth
giampaolo bianconi	abby miles-ruttenberg
nicholas carbone	lily moore
dylan cassidy	maxwell paparella
jessie channell	elizabeth pyle
abhishek dev	joey sims
abby ferla	anastasia tuazon
carolyn fleder	kurt schmidlein
hannah khalifeh	adrienne vitullo
margaret kucera	elena watson
j.p. lawrence	michael wittner

COVER ART

emanuelle john
photographs by ezra glenn

THE FREE PRESS RESERVES THE RIGHT TO EDIT ALL SUBMISSIONS FOR SPELLING, GRAMMAR, AND COHERENCE. WE PROTECT OUR STUDENT JOURNALISTS' FIRST AMENDMENT RIGHTS AND ACCEPT THE RESPONSIBILITIES THAT ACCOMPANY THAT FREEDOM. CONTENT DECISIONS ARE MADE BY THE EDITORIAL BOARD, AND THE FREE PRESS WILL NOT PRINT ANYTHING LIBELOUS OR DISCRIMINATORY IN NATURE. ANONYMOUS SUBMISSIONS CAN ONLY BE PRINTED IF THE WRITERS CONSULT WITH THE EDITORIAL BOARD FIRST.

ALL ARTICLES IN THE OPINION SECTION REFLECT THE OPINIONS OF THE AUTHORS, NOT THOSE OF THE FREE PRESS EDITORIAL BOARD OR STAFF. RESPONSES TO OPINIONS ARE TOTALLY WELCOME AND CAN BE SENT TO BARDFREEPRESS@GMAIL.COM, AS CAN LETTERS TO THE EDITORS.

COMMUNITY UPDATES

On September 24th, freshman student Katherine Blake, who had recently arrived at Bard through the Return to College Program, was hit by a car on Route 9. Katherine has now been moved out of the ICU and is in Progressive Care at St. Francis Hospital in Poughkeepsie. Her condition has improved and she is able to breath on her own. We send our thoughts and prayers to Katherine's family, and hope for her speedy recovery.

On October 17th, Anne Botstein, President Botstein's mother, passed away at the age of 98. Our condolences to President Botstein and his family.

LETTERS TO THE EDITORS

To all of you,

I am a senior citizen who frequently uses the facilities at Bard. Without the presence of the college and its extensive facilities and campus I think I would lose whatever mental facilities I have left. I come from Metropolitan New Jersey and found myself in a backwash of a community, which I call "Cloud Cuckoo Land."

I have to congratulate you on last edition of the FREE PRESS. I was particularly moved by your sensitivity in "Remembering Maka and Abe". It was so moving to realize that people of your generation have such a reaction to a terrible loss to family, friends, and the community as a whole.

I was impressed also by your comprehensive article on the Aramark situation in regards to the housekeeping staff. Such concern on the part of your generation makes me have some hope for future prospects for a more caring society.

And the technical aspects, i. e. linguistic, editorial, and art work are exceptional as well.

Keep up the good work,
Alva Guerin

To the editors,

I have to say that I'm kind of angry over how my article (the *Inception* review) was edited. I understand that such a process is necessary at times, but I would have expected a greater commitment to quality from those responsible. I found that my original text, one that I wrote with great care, was altered to an extent that both the quality of the writing and the tone of the piece suffered.

At one point, the name of the director occurs in three consecutive sentences, creating a repetitive effect that is jarring to read. Many of my sentences were broken up into smaller ones that not only sound stunted, but are grammatically awkward as well. Several new phrases give the piece a populist tone (a scene I described is now said to have "lived up to the hype", "science fiction" was shortened to "sci-fi") and a few points of mine were removed entirely. The changes to the ending are

particularly egregious; my stance on the film is made to look overly specific, instead of the more broad outlook I favor, and there is even a typo: "which" instead of the intended "with". I imagine the editor was so eager to make my article fit for publication that they didn't have time for such irrelevant details.

Bard is a small environment; I wrote this article with the knowledge that many of its readers are people known to me, and vice versa. It is quite embarrassing, then, to find that I have been made to look like a sloppy and awkward writer. One would also think that the staff of a paper called the Bard FREE PRESS wouldn't feel the need to change a perfectly fine text to make it conform to some kind of standard.

Please be more careful and less zealous in your editing.

Nikolas Jaeger

To the Editorial Board of The Free Press:

Please accept my congratulations on a very fine first issue of the The Free Press. It has real substance and shows an overall intelligence and seriousness of purpose that is very nice to see.

Cordially,
Leon Botstein

BARD NAMED THIRD MOST EXPENSIVE COLLEGE IN AMERICA

IN OTHER NEWS, STUDENTS STILL REPORT LIVING IN TRAILERS

by free press staff

A recent Forbes magazine list has named Bard the third most expensive college in America. The annual cost of attending Bard was put at \$54,275, making it cheaper only than Columbia University (\$54,385) and the No. 1 ranked school, Sarah Lawrence College (\$57,556). These figures did not account for financial aid.

In unrelated news, 117 members of Bard's Class of 2014 report that they are living in trailers. Some of these students have revealed that, for reasons unknown, two other students appear to be living in their room. Most of these 'triples,' according to unconfirmed reports, were designed with two residents in mind.

Also, the FREE PRESS has recently learnt, twenty-seven of the forty-five dormitories on campus (over half) do not possess wireless internet. What wireless internet does exist is, reportedly, kinda really slow. Promised inter-

net upgrades for the new year have, it has emerged, not yet been instituted.

Also, recent reports suggest that all washers and dryers cost \$1.50 per load, and many of them do not work particularly well.

Also, a great number of students have recently pointed out, Tewksbury.

Classrooms in Olin, according to several reports, are often filled beyond capacity. Students are forced to sit around the side rather than around the table. The same students are forced to buy textbooks at exorbitant prices from the college bookshop. And students in art classes must pay an extra \$200 for materials.

See the next issue of the FREE PRESS for more coverage of this developing story.

WANTON MESSINESS LEADS TO FREE USE STORE CLOSURE

FREE USE APPARENTLY NOT SYNONYMOUS WITH DUMPSTER

by J.P. Lawrence

"treating it like sort of a dumping ground"

Students at Bard College were given the equivalent of a time out before Fall Break when the Free Use Store was temporarily closed due to wanton messiness and neglect.

Free Use is an initiative by the Bard Environmental Resources Department (BERD). It has provided a temporary home for used clothing, dishes and other items for at least a decade. Since the beginning of this year however, Laurie Husted, Environmental Resources Auditor, has been dissatisfied with how the student body has been treating the facility.

"Every time I came in and took a look in the last few weeks, it's been pretty chaotic," says Husted. "Just stuff all over the ground, broken stuff. People were not valuing it...they were treating it like sort of a dumping ground. I thought it needed a fresh start and a grand re-opening, as a reminder that this is a community resource that we need to take care of."

Elon Ullman, one of three work-study students who look after the store, has been cleaning, sweeping, organizing and restocking since the store's closure. Ullman, who has worked at the store for four years, says the difference between this year and other years was an unfortunate incident right before the Language and Thinking program.

"Usually the first glimpse that freshmen have of the Free Store, it's perfectly clean, perfectly pristine, like basically a thrift store where they can just take anything they want," explains Ullman, a fourth-year psychology major. "And at the

end of last semester, we did get it to that state."

"Then during L&T someone broke into the Store and trashed it, just completely destroyed it," Ullman sighs. "So the first thing that these 500 freshmen saw was a pile of trash. That was their first image of it. And that's how they continued to treat it over the course of the semester."

Ullman says the messier the store got, the worse students treated it. "It's a self-perpetuating cycle," he says, explaining that eventually the situation became untenable. "That's why we closed it down for a few days, so we could try and break that cycle and let people know that that is not the way the Store deserves to be treated. There are two thousand students, and only three workers. There is only so much cleaning we can do before we get jaded and pissed off."

Husted hopes that now that the store is re-opening, she will see more community involvement - and perhaps even a sense of pride. "Maybe that's the first step," she says. "When people walk into the store, they should want to leave it a little bit better than they found it." Husted will also begin employing volunteer monitors to ensure the space is not misused.

"We'll watch it, and if it still doesn't work out, we'll have to think up a new plan," adds Husted. But she stressed that she has no plans to get rid of the store. "We're an important part of the culture."

YOU STILL CAN'T DOWNLOAD ANYTHING

INTERNET UPDATE REMAINS IN QUEUE

by Will Anderson



Wondering why there has been no noticeable change in internet speed this year, despite promised upgrades? The answer is simple: as of yet, no actual software changes have been made.

On July 1, Bard's contract with their internet service provider was upgraded from 100 Mbps to 200 Mbps. But in order to take advantage of this speed increase, new hardware had to be purchased. The new router ordered has yet to be received, and the new packet shaper is still undergoing tests. This means that the Bard network remains at 100 Mbps, and will stay at this speed until the new hardware is set up.

Regardless, Bill Terry, Bard's Chief Technology Officer, is optimistic about the network's current condition. "Even though we're not at 200 Mbps, traffic is going faster now than it was last semester, no doubt," Terry said. "I had hoped to have the new network in place by now, but I worked to get Bard a very good price on the hardware, which in turn delayed the purchases." Students, however, are less enthusiastic. "The internet is way slower now than it was last semester," said Patrick Bova '11. "It has come to a point where it is almost unusable."

The problems facing Bard's internet may be frustrating, but they are in no way unique to just Bard. Gaining bandwidth and divvying it up is a problem on campuses nationwide. It used to be that colleges could offer internet substantially faster than anyone could get at home. Within the last few years, this has changed. "The internet speeds you can get in your own home are faster per person than Bard, or any other school, could possibly offer," Terry said. "There's no way you can expect to divide up 100 Mbps, or even 200 Mbps, to a couple thousand students, as well as faculty and administrators, and get speeds that are as fast as you are used to."

Terry hopes that the new packet shaper will help alleviate the speed problems. A packet shaper

essentially divides up bandwidth, and regulates individual bandwidth or use of the internet. Currently, somewhat more bandwidth is always reserved for academic use. With the new packet shaper, bandwidth can be distributed with more flexibility. For example, in the evening when academic buildings are rarely used, the bandwidth reserved for these buildings can be sent elsewhere, like dorms or the library.

Even with these upgrades, there is still room for substantial improvement. On campus there are around 200 edge switches, which supply the ethernet ports in the walls. These switches tie together and connect back to a core switch. But bandwidth through these switches is currently limited to 100 Mb. "I want to get these switches to at least a gigabit," said Terry. "If you have ten people using ten megabits, there's your 100 Mb. And there's usually more than that, because each switch supports 24 to 48 ethernet ports. Getting these ports upgraded is at least as important as making the network speeds faster."

However, the cost of upgrading these switches would be around \$600,000, which does not fit into the current budget. "We were very fortunate that through an individual donor, the trustees and Leon, we managed to get money for a new email system, backups for our servers, and these hardware upgrades," says Terry. "Every bit of that is going to help the situation. But there's still more to be done, and I'm constantly thinking of where that next batch of money is going to come from."

Terry hopes that the new router and packet shaper will be set up and ready within the next month, but admits there's always a chance it may take longer. "The worse thing we could do is prematurely roll out the upgraded network," Terry explains. "But once everything is up and running, I think students will be happy with the improvements."

BOTSTEIN RETURNS TO THE COLBERT REPORT HAS "GIVEN UP" ON WORLD DOMINATION, HE LIES

by lucas oppenorth

On Tuesday October 5th at 11:30, Weis Cinema was filled past capacity for a special viewing of Comedy Central's news-parody program, *The Colbert Report*. President Leon Botstein was to be discussing the new Citizen Science program in his second appearance as the program's featured guest.

His first interview, which was broadcast on June 4, 2007, featured what one would expect from a Colbert/Botstein face-off: Colbert poked fun at Botstein's status as an intellectual elite and Botstein emphasized the importance of intellectualism and education in a free society, an argument that Bard students are well familiar with.

In the October 5th interview, Botstein pitched Citizen Science by claiming that "Americans are scientifically illiterate." He painted the program as a way to provide students with an understanding of scientific inquiry which will assist them in making informed decisions when engaging in democratic attempts to solve problems such as global warming and HIV/AIDS.

The two assumed roles similar to the ones they played on Botstein's first Colbert outing; Colbert even cracked similar jokes about Botstein's uncanny resemblance to the archetypal image of an evil genius. However, rather than somewhat arrogantly state his beliefs regarding the existence of God, as he did in his previous appearance, Botstein met Colbert's ironic anti-intellectualism with a caricature of his own persona as a Ivy League educated college president. He seemed to poke fun at his pedantic and overly verbose style of speech when answering Colbert's closing question regarding his work as a symphony conductor.

The audience of students cheered every mention of their college, laughed heartily at Colbert's jokes, giggled at the close-up shots of Botstein's ponderous facial expressions, and gave the Citizen Science program an unexpectedly warm and enthusiastic reception. Overall, Botstein seemed comfortable and he and Colbert's chemistry provided entertaining banter for all those who packed into Weis and the viewing public who tuned in on Tuesday night.



"americans are scientifically illiterate"

DOING BARD DIFFERENTLY TAKING CLASSES AT SIMON'S ROCK: IT'S A THING YOU CAN DO

by lena batchan

Not enough Bard students are aware that Bard College at Simon's Rock exists, let alone what impact it can have on their academic lives.

Also known as 'The Early College,' Simon's Rock is in Great Barrington, Massachusetts, about an hour's drive from our campus. Students typically go there after their sophomore or junior year of high school; then after studying there for two years, they receive their Associate's Degree. To earn their Bachelor's they either stay at Simon's Rock for another two years, or transfer to a different school. It is a sweet deal for students who would rather skip ahead instead of staying in high school for another two years.

However, hating high school is not only the reason to go. Simon's Rock offers a lot of amazing and unique opportunities to its 400 smart and creative students who can choose from 43 innovative "concentrations" which include Ceramics, Linguistics, Critical Theory, Modern Studies, and Quantitative Studies, just to name a few that Bard students might wish we had.

I am taking a ceramics class at Simon's Rock this semester. I was really into ceramics in high school and after taking a class at another college this summer, I decided it is not something I want marginalized to the outskirts of my academic life just because Bard has no ceramics department. I knew about Simon's Rock and their thriving ceramics program because I have a friend who went there and told me about it. I decided to investigate whether it would actually be possible for me to take a class there, since I knew that Simon's Rock students sometimes take classes at Bard for no extra tuition. After making a few phone calls and sending a few e-mails, I found out that it absolutely is possible, and everyone seemed excited to have me there!

However, I didn't want to spend the gas money (I had calculated it to come out to about \$400 for the semester) to drive myself there and back twice a week for class. I contacted the transportation office and found out that the Simon's Rock students who take classes at Bard have a shuttle system in place to get them between the two schools (It costs \$100 per student per semester and is only available to Simon's Rock juniors and seniors.) Four students had signed up for Bard classes, and the shuttle schedule was tailored to their class times. By the end of drop/add period, only two of them had decided to go through with

their Bard classes. I was allowed to take the shuttle during the times when it was already running, but they wouldn't accommodate the schedule for my needs because it was a Simon's Rock shuttle, and not a Bard shuttle. It was regrettable but understandable. That is how I ended up going to Simon's Rock at 3:00 PM and leaving at 7:15 AM the following morning twice a week. I was lucky enough to make some friends who let me sleep over—Simon's Rock did not offer me any housing. It actually worked out well because I could stay at the studio late into the night and also be part of the social scene.

I'm really happy with my overall experience. Every member of administration I talked to at Simon's Rock was really helpful and eager to cooperate. But there are a few lingering issues that I think should be noted, especially on Bard's part. Simon's Rock students are encouraged to take Bard classes, but Bard students don't even know that it's a possibility to take Simon's Rock classes. Why isn't it advertised to us like it is to them? Why was this my trail to blaze? One student suggested to me that since Bard is the "big brother" campus, Simon's Rock wants to have, or at least appear to have, a close relationship with us in order to make their own institution (which some critics might view as too controversial or alternative) seem more venerated or legitimate. Indeed, one student who works as an Admissions tour guide was very excited to tell me that now he is able to tell his tour groups that "now we even have a Bard student who takes a class here!" as if I am doing them some kind of honor.

Maybe Bard doesn't tell us about Simon's Rock because they don't want to make it seem like Bard might not have everything we could ever want; that we might have to stoop down and resort to the "little brother" campus sometimes, and that might discourage prospective students from coming here. I don't want to claim that it's a cause-and-effect relationship, but I do think that if Bard had a more positive attitude about Simon's Rock, we wouldn't be withholding information, intentionally or not. Perhaps the fact that Bard doesn't openly offer us the option to go to Simon's Rock is just an oversight. Even if that's true, though, the fact that Simon's Rock is actively ignored and omitted promotes an agenda of superiority which is really just hurting Bard students by limiting our options. It is absolutely possible and

actually really easy to create a functional and collaborative relationship with Simon's Rock: just make Bard students informed about the option to take classes there, and work out a way to integrate our shuttle systems to have them accommodate Bard students. At the moment, these vans that could seat seven people are only used to seat three (driver included) on all of the trips that they make. It would be great to get more people from both colleges interested in making the exchange and maybe eventually create an even stronger partnership.

*"don't even know
it's a possibility to
take simon's rock
classes"*

BY THE STUDENTS, WITH THE STUDENTS AND... NEW 'BARD COURT' GAVELS IN

by lily moore

If the Student Judiciary Board is your tough loving parent, then the Peer Review Board - also known as "Bard Court" - is more like a responsible classmate you turn to for advice. They are sympathetic and compassionate, but they will not let you off easy for doing something stupid.

The PRB is Bard's new judiciary committee, formed on the basis of student ideas that were developed on a spring semester retreat. A subset of the SJB, the PRB deals with first-time undisputed infractions, like violation of drug or alcohol policies. It began operation at the beginning of the fall semester.

The creation of the Board marks a shift in Bard's disciplinary process. It has been designed to increase efficiency, relieve Area Coordinators of the disciplinarian label, and increase student involvement in the otherwise intimidating judicial process, according to Lora Seery, Assistant Dean of Student Affairs and Engagement. In the old system, "some people would meet with an Area Coordinator and it would go well, some people would meet with a Dean and it would not go well," explains Seery, who helps co-ordinate the PRB. "So it was about relationship dynamics, and not actually about the judicial process."

Seery hopes the new system will replace this subjectivity with transparency. The PRB seeks to clearly outline what a student can expect if they are caught violating school policy. Instead of Area Coordinators acting as disciplinarians, students are pushed to focus on fostering a connected, interpersonal community and developing more communicative relationships with students, explains Seery. "There was no student involvement in the process [before]," she notes.

The board itself is made up of Seery, a rotating member of the Residence Life office, the chair of the PRB and two second-year PCs serving rotationally. For PCs, this rotation ensures that they will not ever be evaluating the misconduct of their own resident.

By Seery's account, PRB proceedings consist of question-

ing rooted in decorum and aimed at deterring future policy violations. The PRB wants students to admit responsibility and realize the effect that their actions have on the community, she says. One standard question asked by the PRB is, what *positive* actions have you taken for your school? Such questions are meant to lead the student towards a desire to engage productively in the community rather than destructively, says Seery.

"Professionalism is one of our principal goals," explains Arthur Holland Michell '13, chair of the PRB. "That said, students don't need to dress up for PRB sessions, or speak in a certain way. We want everyone to be honest - both to others and to themselves."

Meaning that if you find yourself in front of the PRB, you should not get anxious and start picturing a *Kramer vs. Kramer*-type bloodbath. You will probably leave the session with your tail between your legs - but you will also leave having been referred to a resource or community group that coincides with your offense. If you are caught smoking inside, you may be sent to work with the Fire Safety program. If you are hospitalized for drinking or drug use, you may be referred to the counseling office to help you better understand the root of the offense.

The PRB is a system designed and operated by and for Bard students, Michell stresses. "To be held accountable by one's peers is not only fairer, it also sends a more powerful and positive message as to the nature of our community and how we all look out for each other." The PRB is not meant to feel legal or intimidating, but it still hopes to be a reality check that redirects energy spent violating policy towards more positive activity, Michell insists.

So if you are ever thinking of violating school policy, just imagine your responsible friend the PRB giving you the side eye. Then maybe you will think twice and join Swim Club instead.

BACK FROM THE GAZA FLOTILLA EDWARD PECK'S TALK ON ISRAEL-PALESTINE

"I jumped out of bed and ran upstairs to find a group of Israeli commandos who, by that time, were in control of the boat," recalls Edward Peck, a survivor of the Gaza flotilla raid of May 2010. Peck, a retired U.S. diplomat, shared his experience to a packed MPR on Wednesday October 6th. More than 80 students, faculty and visitors attended the talk, which was sponsored by Bard International Solidarity Movement and co-sponsored by the Bard Human Rights Project.

Tired of opposing Israel's mistreatment of Palestine verbally and without much tangible effect, Peck wanted to do something concrete. When he got the opportunity to be a part of the Gaza Freedom Flotilla, he did not hesitate. He was among 718 activists, journalists and diplomats who joined the Gaza flotilla, which was intended to break the Israeli blockade of Gaza and deliver humanitarian aid, medicinal supplies and construction materials to Gaza.

"My boat was quite small and had minimal facilities. There was no shower; hence we brought boxes of baby wipes with us," recalls Peck, describing just some of the hardships faced in the boat. However, the boat did not reach its destination - Israeli commandos intercepted and raided all six ships in international waters. In the encounter nine passengers (including one American) were killed. Peck and his ship-mates managed to stay alive. "Since there was only minor resistance from the members in our boat, none were killed unlike on the ship Mavi Marmara," explained Peck.

Peck then moved on to condemning Israel's treatment of Palestine. According to Peck, no real negotiations can

take place between Israel and Palestine since Israel is in a commanding position. Hence, whatever negotiation they make would be a compromise for Palestine. "Palestine has to beg Israel even for a small piece of land," argued Peck.

To validate his point on the mistreatment of Palestinians, Peck then spoke of specific instances when he observed the suffering Palestinians had to experience. What he had observed in Palestine - for instance, that Israelis have checkpoint inside Palestine which exist just to torture Palestinians and hinder their free flow - was disheartening.

Peck then brought up the issue of American interference in Israel-Palestine relations. According to him, America is bearing nothing but loss because of its relations with Israel. "Since Israel's independence, America has given more than \$146 billion dollars, more than half of the amount America gives to rest of the other countries put together," says Peck. "It is because of this interference that everyone blames America for the stalemate. America should stop making the situation worse by supporting Israel."

According to Peck it is because Americans are geographically and intellectually isolated that they are still unaware of the real conditions present in Palestine. "Americans should stand up and make the right decision; they should ask America to stop prying in others business."

Amith Gupta, the founder of Bard International Solidarity Movement, considers the program to be a huge success. "Events like these are important to make students aware of discrimination occurring around the world," says Gupta.



THE BRITISH ARE COMING ONE IF BY LAND, TWO IF BY SEA

by elena watson and carolyn fieder

If you were wondering who that British guy you've seen wandering around campus is, it is Richard Aldous, the new Eugene Meyer Professor of British History and Literature. This chair, endowed by the college, is part of Bard's new commitment to British history and literature. Aldous was approached about the position and decided to accept the "new and exciting challenge," as he puts it. This is especially remarkable considering he was at the time Head of the School of History and Archives at University College Dublin - where he had been teaching since 1995.

UCD could not be more different from our beloved Bard. It is a huge school with a student population of about 30,000, most of them Irish or British. That difference is one of Aldous' favorite things about Bard—he enjoys the intimacy of a smaller campus and is happy to be getting to know his students individually. Aldous has been immediately impressed by Bard students' "willingness to enter into the spirit, ask interesting questions, and deal with complex issues," he says. He is also enjoying the diversity of thought which a liberal arts college provides. He likes to hear all of the many different perspectives we have here at Bard.

Another of Aldous' favorite features of the campus is our "lovely" swimming pool, which he says brings back memories of his youthful days as a competitive swimmer. Aldous describes Bard as "almost too idyllic to be true" - high praise from a man who grew up in Essex, a town on the north river of London, and who studied at Cambridge, a campus world-

renowned for its beauty.

Aldous moved to the Hudson Valley with his wife, a concert violinist, and their six-year old daughter, who attends Red Hook elementary school and is a budding ballet enthusiast. They often travel into New York City to see the New York Philharmonic and the New York Ballet. Before coming to Bard, Aldous last semester took a sabbatical in New York, during which he lived in the same building as Eli Manning.

Though he is a Brit, Aldous is no stranger to American politics. He has long been writing on the subject "from a distance," he says. Aldous is currently working on a book about Ronald Reagan and Margaret Thatcher, putting their relationship into the broader context of relations between England and the U.S.. His most recent book, *The Lion and the Unicorn*, explored a related subject, the rivalry between 19th century Prime Ministers Benjamin Disraeli and William Ewart Gladstone. Aldous has always been interested in leadership and the role of the individual, and when he discovered that no-one had written about this relationship before, he saw an opportunity to convey just how "dramatic, fierce, and exciting" Victorian politics could be.

Aldous considers himself both a writer and a teacher, and is "never happier" than when he is doing both. He sees the two as working hand-in-hand, saying that writing improves his teaching and vice versa. He quotes our esteemed president Leon Botstein, who once commented, "How can you ask students to sit down and write a paper when you are not prepared to do



the same yourself?" Aldous has taken these words to heart.

When asked what was his least favorite thing at Bard, Aldous was hard pressed to come up with anything - he finally decided that the pool which he so adores could be a bit warmer. Aldous' enthusiasm spills over into his classes, which include Victorian History and Literature (which he teaches in partnership with Deirdre d'Albertis) and *The Weary Titan: Britain in the 20th Century*. Look from him to teach First Year Seminar next semester, which he requested in order to better understand the first year experience. "We can all be new together!" Aldous quips, with a smile.

MAKING IT AS A COMEDIAN AFTER BARD GETTING PAID TO DO NOTHING: IT'S A THING YOU CAN DO

by margaret kucera

It was six months after he graduated from Bard until Dan Wilbur '09 had his first actual good show. Right after you leave college "it is awful," Wilbur says bluntly. He recalls the first few months as extremely difficult. Things did not get easier until after December 2009. "It wasn't that I was not prepared as an intelligent human being," he says, but that he wasn't ready for the "soul sucking" nature of a day job. Of course, even after the first good show, "I was still having bad ones about once a week," Wilbur laughs.

A Cleveland native, Wilbur currently resides in Brooklyn. He graduated from Bard last July, having majored in literature and classical studies. He now makes a living making people laugh, and learning the pains of the dreaded day job. Some freshman may remember Dan from his performance during L&T, or upper-classmen might remember having classes with him.

He first tiptoed onto the comedy scene at Down The Road comedy shows where he was able to hone his trade. "Comedy is an art," Wilbur says. "Experiment. Organic stuff is the funniest." He also speaks of "verifying funniness," which apparently he can.

Wilbur has already found some success. His writing has been featured on College Humor

and the Onion News Network. He even got some screen time on a TV show called *Late Night Republic*, asking people on the streets of Boston random questions in the wee small hours. Recently Wilbur got a monthly show at Comix Comedy Club in New York City and has been performing more regularly.

Wilbur recalls the pain and frustration that comes with leaving college and going off into the real world. "College is an inclusive place, but once you leave, no one cares!" he laughs. Dan recounted his time at Bard fondly, describing it as a place both "magical" and "totally not practical." Fond memories included the time he received an F from Cole Heinowitz on a freshman paper and the joys of the 24-hour theatre festival. He has the standard complaints about the horrors of his day job in PR, comparing it to weightlifting ("rigorous and tedious"); but he adds that he has learnt a lot from his work.

Wilbur's most recent success is his website "Better Book Titles" (betterbooktitles.com), which started out as a blog. The site takes book titles, such as FYSEM favorite *The Inferno*, and alters them to create a hilarious new title, like *Satan is a Huge Asshole...LITERAL-LY!* Wilbur says the success of the site - which has been featured in Entertainment Weekly, The New Yorker and The Huffington



Post - was "an accident" and he was just leaning how to "get better at Photoshop."

Dan's real goal is to perform enough at Bard to make all of his tuition money back. He hopes to return and entertain us again soon, perhaps even in the coming months. He also offered some words of advice to students worried their "Bard training" will not prove sufficient after graduation. "You know, when you get into the real world they will pay you to hike, smoke pot, and play video games." If you follow Wilbur's path, that dream might come true for you.

FROM ZERO TO FIVE STATISTICAL INADEQUACIES, POOR COMMUNI- CATION, AND THE INSTITUTIONAL INVISIBILITY OF SEXUAL ASSAULT

by abby ferla

In the past few weeks, a number of questions and concerns have been raised in response to Bard's Federal Crime Report, an annual public compilation of every U.S. secondary institution's crime statistics made available by the US Department of Education. The concerns revolve around the host of zeroes that were listed next to 'Forcible Sexual Offences' in the report - seeming to suggest that zero sexual offenses had been reported at Bard for the last three years.

When Ken Cooper, Director of Security, sent a link to the report out to the campus community, it shocked those who knew that several sexual results actually [i]had[/i] been reported during this time. Among this number, was Nora Offen '11, a member of BRAVE, who raised her concerns at a BRAVE meeting, prompting Rebecca Stacy, director of the crisis response service, to bring these concerns to Cooper and Matt Moore, Assistant Director of Security. Security then arranged a meeting with Offen and Secretary of the Student Association Jeremy Carter-Gordon '11 before the report was filed this past Friday.

All parties at the meeting had their own concerns about what the presence of zeros on the report might mean, ranging from how they work to discourage victims from reporting assaults to how it suggests to perpetrators that their actions have little consequence. Cooper explains that "Reporting the most under-reported crime - that of sexual assault, is important for many reasons, not the least of which is making fellow community members aware for their own safety and safety planning." In an interview, Offen explained that she is most concerned about what a zero means to a victim of sexual assault who has gone through the painful and daunting process of reporting the offense crime. "The fact is that victims of sexually assault get told through an incredible array of avenues that their experience didn't happen or didn't matter," she explained. "So to have an institutionalized, systematic proof of that is really unsettling."

In order to rectify the problem, a number of new measures will be taken in the future. For instance, next year security will meet with the director and counselors of BRAVE to go over the statistics in a way that protects victim identity. Cooper clarified, "we will be cementing our partnership with no change in the confidential nature of the work BRAVE accomplishes each year."

For this year's report, BRAVE anonymously and confidentially totaled its case reports, and this total was submitted to the Clery Report as a "stopgap measure" with a caveat in the comments section of the report about the methodology used to obtain the number. Using this total, Bard's reported sexual assaults rose from zero to five. There were three additional reports of incidents that occurred off campus and so could not be counted in the Federal report due to policy. This number does not even include any reports that may have been filed with the administration and not with BRAVE. "We know that there are at least eight, but this is by no means a reasonable estimate," Offen said.

As to how a number of reports of sexual assault were ren-

dered invisible, it is not apparently clear. It is likely that this result was influenced by a number of different factors, ranging from confusion about what constitutes a report to disorganization in the process of reporting. However, the incident raises serious questions about the level of communication between students, administration, and security regarding the subject of sexual assault on this campus. Offen and Carter-Gordon hope to address this aspect of the issue in a meeting with Dean of Student Affairs Erin Cannan, Dean of Campus Life Gretchen Perry, Director of Student Activities Julie Silverstein, Stacy and Cooper later this week.

Carter-Gordon, Offen, and others such as Sam Lange '12 and Pisie Hochheim '12 - leaders of the feminist group SWEAR on campus - hope that the conversation will not end with the security report but rather will extend into the structural elements and attitudes that enabled this kind of oversight in the first place.

Bard is not alone in the under-reporting of sexual abuse. A search of all four-year private colleges of size comparable to Bard in the nine Northeastern states revealed 48 institutions, which cumulatively had 45 reports of sexual assault in 2007, 44 in 2008, and 38 in 2009 - numbers which average to less than one sexual assault per college each year. Statistically speaking, this seems highly unlikely, especially considering that the US Department of Justice reports that one in five women in college will be sexually assaulted before graduation. The data supports the findings of a intensive nine month study by the Center for Public Integrity, which concluded that, "Official data from the schools themselves doesn't begin to reflect the scope of the problem," and "student victims face a depressing litany of barriers that often either assure their silence or leave them feeling victimized a second time."

NPR recently ran a story on University of California, Los Angeles, examining the same issue. In its own Clery Report, UCLA reported 35 sexual assaults per 1000 students on their campus. At first glance, these numbers seemed to indicate that UCLA was an unusually dangerous school. However, upon further examination, NPR found that the school had instituted an innovative and progressive series of programs meant to encourage reporting of crimes on campus and to comply with federal reporting requirements. The story indicates that the high reports of sexual assault at UCLA actually suggest that the school provides a safer environment than other universities of its size -- for instance: University of Connecticut, which reports only an average of three sexual assaults per year in its population of over 30,000.

Which means that in order for Bard to be as progressive a school as it likes to consider itself, the number of [i]reported[/i] sexual assaults may have to increase over the next few years. "It would be great if we could be a perfectly safe school and for that number to be zero -- everyone would like to see that, and everyone would like for that zero to be sincere," said Offen. "But until that's possible, the best effort we can put towards safety is first to be an honest school."

PAINTBALL CLUB CONTROVERSY

DID THEY REALLY GET A \$27,000 LOAN? AND HOW WILL THEY PAY IT BACK?

by *nicholas carbone*

This year's otherwise uneventful Budget Forum become briefly heated when club head Kye Ehrlich '13 brought a hostile amendment against the Paintball Club. Ehrlich proposed that the entirety of the Paintball Club's budget be re-allocated to other causes.

A tense standoff ensued. Ehrlich noted in disbelief that three years ago, Paintball had received a \$27,000 loan from the college, of which it had so far only paid back \$2,000. Paintball Club head Bayley Sweitzer insisted the loan had been \$20,000, and that \$9,000 of it had been paid back. (At this point Ehrlich shook his head and mouthed to the audience, "not true.")

The amendment was voted down by a narrow margin, but many questions were left unanswered: Exactly how big was the college's loan to Paintball? How did they secure such a loan? And how much of it has been paid back?

As it turns out, Ehrlich's figure on the loan was a little low. "The original loan requested was \$20,000," explains Julie Silverstein, Director of Student Activities, "[but] the actual cost of everything when things were finalized and purchased came to \$27,912." The loan was in addition to \$9,000 received through the normal club budgeting process. The loan was secured by a previous Paintball Club head (who has since graduated) and approved by Jim Brudvig, Vice President for Administration [Brudvig is on vacation and could not be reached for comment].

As for how much of the loan Paintball has paid back - this is where the financials become complicated. The previous club head arranged in spring 2009 for \$9,000 of the leftover club budgets to go towards paying off Paintball's debt. "However, this was the semester that the Convocation Fund was overspent by about \$30,000, so that transfer never ended up happening," explains Silverstein. It was then supposed to happen in fall 2009 - but again did not,

due to miscommunication.

Which means that technically, \$9,000 of the current Convocation fund belongs to Paintball Club. "It shouldn't be there," stresses Silverstein. All leftovers from the Convocation Fund will therefore go towards Paintball until that \$9,000 has been paid off. (This will somewhat nullify the gain from the Convocation fund rolling over each semester, as recently arranged by the Student Association - if only temporarily.)

All of this still leaves Paintball owing the college \$18,712 - a debt it will probably take many years to pay off, if it ever does. Ehrlich says that the club is currently losing money, as it sells paintballs for less than they cost to purchase. Sweitzer denies this: "We make a profit," he insists. "We sell paintballs...at a less than 50% profit margin. Every week this year we have made between \$300-500." However, part of this money goes towards a trailer which Paintball rents to store their equipment, at a cost of \$100 a month.

Sweitzer is working with Silverstein, Brudvig and the Student Association to get on top of the financials and create a clear payment plan. The club plans to hold more tournaments and construct a permanent storage facility, among other measures. Ehrlich says Paintball needs a faculty advisor - "an adult supervising them, making they are making money and paying it back" - an idea Sweitzer says he is open to, "as long as they are the right person for it."

Ehrlich ultimately feels the initial loan should never have been approved. "Even if Paintball pays back their loan, it is literally just Bard paying back Bard," he argues. But he admits "the club heads this year seem far more responsible. They just need to work out a more successful business plan."

In the meantime, try and make good use of that Paintball field. After all, you're paying for it.



THE WAY LIFE USED TO BE:

1. Preston Hall, date unknown. Two men stand in Preston Hall with tables set for an event. Preston was built in 1873 with funds donated by Betsy Preston, a cook in the employ of John Aspinwall. The gift represented her life savings. To honor her, St Stephen's built a refectory that remained in continuous use as a dining hall, with separate rooms for students and faculty, until Kline Commons and completed in 1972.

2. The campus post office, ca. 1940s. Photograph by Hans Znopf.

3. Leon Botstein, ca. late 1970s.

4. A group of students sit with Gerard DeGre (center) in the Hegeman Coffee Shop, ca. 1949. Professor DeGre taught sociology at Bard from 1947-68. Photograph by Hans Znopf.

5. Janice Weitz '48 waits on a student in the College Store in Hegeman, ca. 1947. The well-stocked shelves met the needs of most college students, whether they needed a Bard t-shirt, a hand-painted waste basket, or a pipe.

6. Hoffman Library, ca. 1895. Built at a cost of \$73,000, the Hoffman library took two years to build, and was of "fire-proof" construction. When the cornerstone was laid, it was stocked with items that reflected the purpose of the College, and hopes of its supporters. Among the many contents of the cornerstone can be found essays by the Reverends Hopson ("Fasting Communion"), Fairbairn ("Lectures on Morality"), and Hoffman ("Notes on Angels").

7. WXBC radio show taping, late 1940s. WXBC was conceived in 1946 by Elie Shneour '47 and implemented by many hands, including those of John Gillin '47, who wrote his senior project about the technical design and construction of this college radio station. The "X" in its call letter stood for "experimental," and the 1951 yearbook described the station as the "Voice of the Bard Campus." Photograph by Hans Znopf.

8. Professor Benjamin La Farge reads with his class in Aspinwall, ca. 1988. La Farge has been teaching English at Bard since 1968.

9. The Blithewood swimming pool, ca. 1957. Though most people who swam there remember the pool with fondness for its romance, a June 1954 issue of the student newspaper *Communitas* reports that the pool had suffered an infestation of helgramites, crustaceans described as creatures about three inches long, with six legs, thorny spines and two fierce looking mandibles. It was left to Cal Avery, then head of Buildings and Grounds, to clear out the pool. Photograph by the Mercury Press.

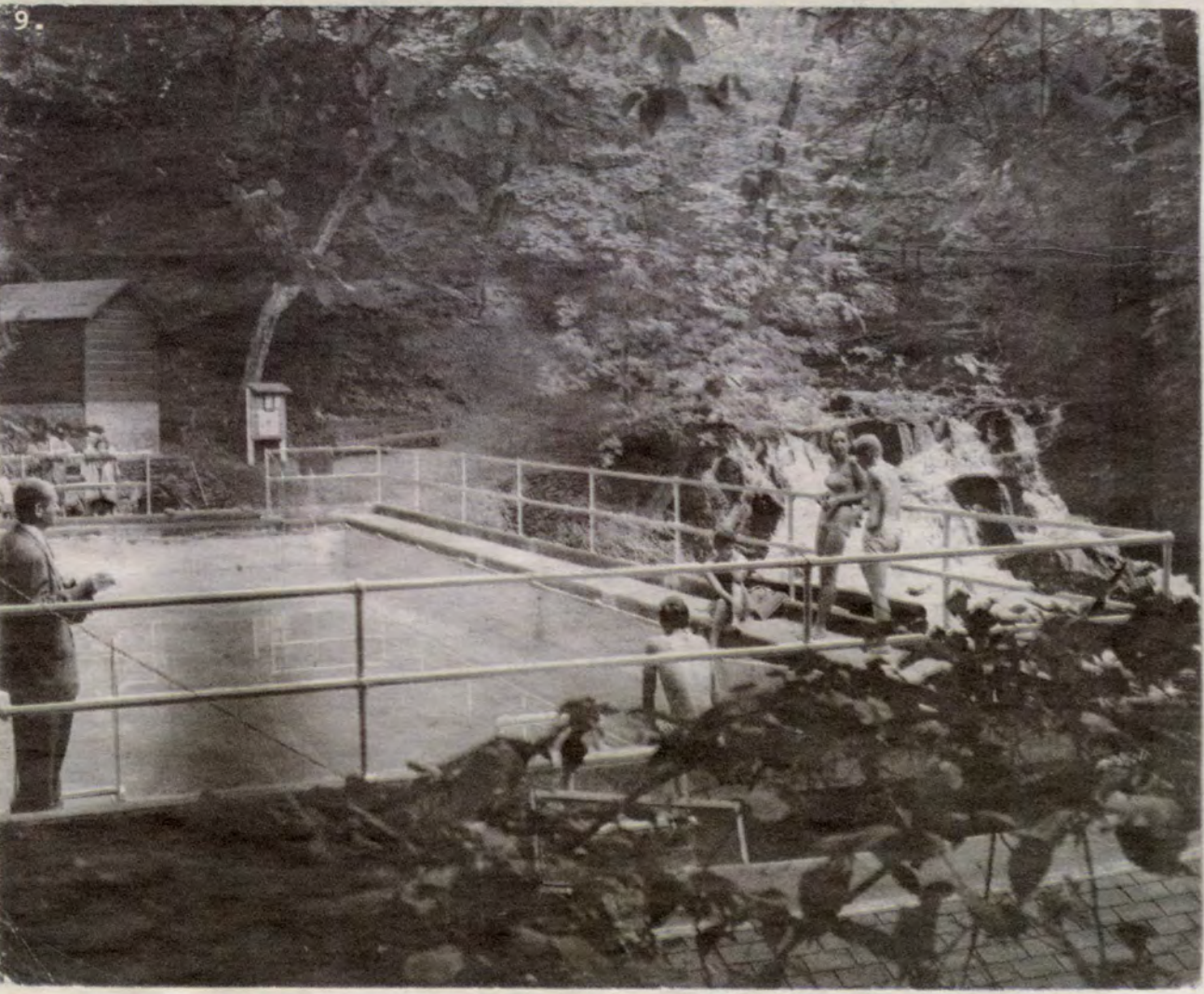
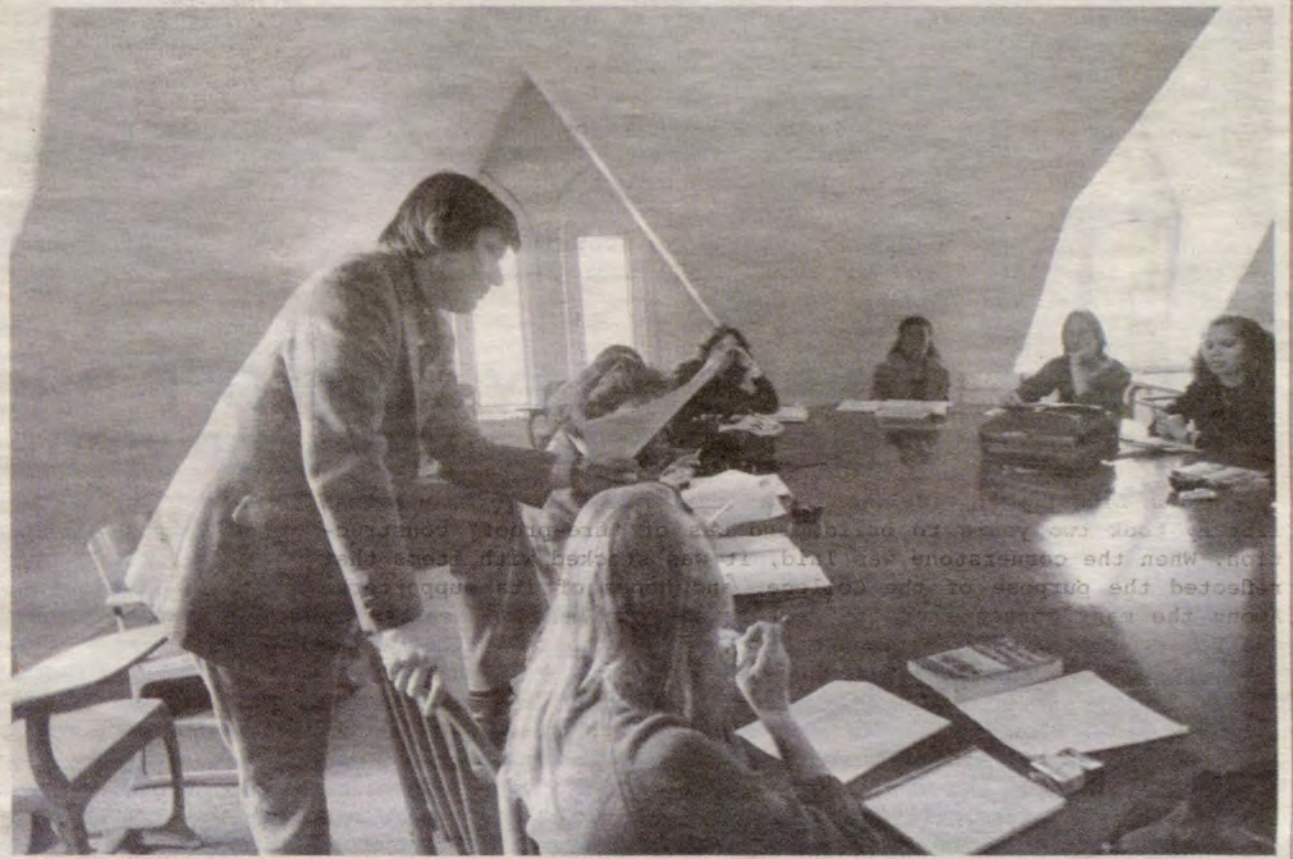
*All photos and text courtesy of Bard College Archives
Go see the full exhibit 'Bard In Black and White: Selections from the Bard College Archives' in the RKC lobby (arranged by Bard Archives and the Office of Alumni/ae Affairs).*



BARD IN BLACK AND WHITE



8.



9.



ROBERT KELLY GOES OFF-BROADWAY FAMED POETRY PROFESSOR WRITES A PLAY

by adrienne vitullo

Professor Robert Kelly's presence is overwhelming in his small office, which is made even smaller by the stacks of leather-bound classics surrounding his red armchair and the rain creating a semi-permanent blind to the outside. The professor ushers me into his swivel desk chair and introduces himself, which is unnecessary, as I am already cognizant of his reputation as a poet.

Kelly, co-head Bard's Written Arts program, has always been best known for his poetry, but he has also worked on many plays. He describes his past plays more as short conversations, dismissing their content at something "you and I could learn in five minutes." His highly acclaimed, new full length work *Oedipus after Colonus*, however, is something quite different for him. Written in verse, the play is Kelly's imagined epilogue to the *Oedipus* series (the subject of many of his poems).

Kelly had often felt disconnected from the theatre, but he was encouraged to become involved by Crichton Atkinson '05, who studied writing with Kelly at Bard while also studying theater. Atkinson currently works with the New York City theater group Dangerous Ground. The play was directed by Atkinson at the Hera, an "avant-garde experimental theater and music space" in SoHo and also played at a nearby theater where it was consistently sold out.

Kelly purposefully praised the theater group's interpretation of his play, saying "I could not

imagine my words better realized." *Oedipus* was played by Carey Harrison with a "very well developed English voice." Ismene, the other lead, was played by the director, Crichton Atkinson, in the local productions at the Bird Cage. An impressed Kelly praised Atkinson: "this is a woman who could howl, scream, give birth, make love — all of these at the same time — and still the words are perfect."

Kelly's satisfaction with the production is obvious, but what is unique and interesting about his satisfaction is that he had little to do with the actual rehearsal process. Refusing invitations to the customary writer-director sessions and discussions, he instead allowed Atkinson to create her own interpretation of his words. "I kept expecting to be shocked or disappointed or ashamed of myself for doing something that did not work right, but it all held together wonderfully. Crichton had been able to do such wonderful things with it," says Kelly. "But, the thing that gave me the most satisfaction was that I had turned these words over to them and they had done it all themselves. It may be pulled this way or that, but I wanted to see what happened."

Having relatively little experience in the medium of theater, Kelly was concerned about the importance of how his words would be represented in space, which is a universal apprehension for writers. The experience was unique for him because though he has done

thousands of readings throughout his career, his words have never been represented by "bodies in space," as he puts it. His metaphorical explanation of this phenomenon is "dancers dancing to words." Clearly a poet's description. Kelly was pleased that Atkinson and her troupe were able to successfully materialize this phenomenon.

The play was also liberating for Kelly, because he feels as though writing poetry and plays are not for an 'author.' He says that when the author speaks the words or allows a reader to interpret them, it no longer belongs to this author. For him, this is important to his work because the author has then contributed something to the world, and his work has been productive and successful. Though his poetry is an obvious contribution to particularly Bard's cultural realm, playwriting is a different experience for him since it employs people in a different sense: there is memory of and cause for a theater production.

Kelly's unique perception of his work and its relationship to the world is striking and inspiring, yet his skill as a teacher is even more evident. His warm bass voice is vital for the studious ambiance of his office. As I leave, closing the door behind me and silencing his voice, anticipating our next meeting, I feel slightly more worldly and perceptive than when I entered. He has that effect on students.

CLASSICAL STUDIES IS COOL AGAIN IN OTHER NEWS, SOCRATES STILL A DOUCHE

by hunter loen

In a bid to increase interest and awareness in the subject on campus, Bard's Classical Studies department has recently launched an Ancient Studies Symposium series. To be held monthly, the symposia will be venues for discussion of a variety of topics related to the study of the ancient world.

Carolyn Dewald, director of the Classical Studies program and administrator of the series, says it focuses on the depth of knowledge required to achieve a greater understanding of ancient history. "There are so many things you have to study," she said, drawing particular attention to language, sociology, writing, and history. She argues that these are important facets of any culture. "There are ways in which ancient people are shockingly, intimately recognizable and have the same traits that we do," says Dewald. "And also ways in which they are totally bizarre." The symposia series will, she feels,

prove a powerful way of exploring ancient people in many interesting ways.

At the debut symposia on October 5th, the subject was, "What does it mean to study the ancient world in 2010?" Several professors spoke about topics ranging from Homer to *Avatar*. After these presentations, desserts and espresso were provided and students were encouraged to wander and discuss the topics with others.

The symposia series is the brainchild of Thomas Bartscherer, Assistant Professor of Humanities. "The faculty had been interested in finding ways for students to spend time together outside of class and learn about their classes," explains Bartscherer. He wanted to "expand the scope" of ancient studies at Bard and to discuss "topics of real interest to students that are connected to the classical world." His fellow faculty embraced the idea as a way of making the Ancient Studies

department more open and accessible to students.

Future symposia topics are not yet set in stone. Bartscherer suggested Dionysus or modern screen adaptations of Greek plays as potential choices. He also said that future events will be more focused on group discussion, with fewer lectures and more opportunity for everyone to be involved. Dewald adds that future topics "are going to be disparate," noting the wide range of perspectives necessary to master an ancient culture.

The symposia will occur on the last Tuesday of each month. Bartscherer is confident that the series will "invigorate the study of the ancient world at Bard." He adds that he is willing to bring his espresso machine to future symposia as well. It is hard not to see the virtue in a roomfull of caffeinated Bard students discussing the roots of society. As Bartscherer says simply, "it's fun!"

BEER AT BARD HAVE YOU MET ANNIE, THE ANNADALE WHALE YET?

by hunter loen

Did you know that Bard has its very own brewing club? The Bard Brewing Company, also known as Annandale Ales, is a full-fledged student organization which receives club funding. And they want to make you some beer.

Billed as "Three Mikes, Eight Buckets, Your Closet, and Beer," the club provides beer at on-campus events at the request of event organizers and sells baked goods that feature beer as an ingredient. The "three Mikes" are Mike Porter '11, Mike Walker '11 and Mike Kauffman '11, who are in large part the club's founders. "There have been previous brewing clubs, but never as a campus service," says Porter. Walker has been pushing for the club to start making soda, so it will have more to offer students under 21. Kauffman has been working to have brewing classes for Bard students.

Kauffman is credited with the idea of creating the club. The three Mikes then got kits and started brewing before officially establishing the club in the spring of 2009. Recently, the

club has been refining clones of successful beers. Their long term goal is to create their own, a task that Porter described as "overwhelming." At this stage, they have been cataloguing every stage of the brewing process and mastering the technical aspects before they move on to more ambitious goals. "It's a steep learning curve," says Porter. Small variations in ingredients, brewing time, environment, and other variables can create very different end results, he says.

The brews themselves take place on weekends. They are generally attended by five or six members and usually take place in a member's dorm room. As brews take about five hours, there is a lot of random conversation. At one recent brewing session, the concept of beer in outer space was broached, as were various books and documentaries about home brewing. After a successful batch has been created, it is fermented for a week and a half, and aged anywhere between one and three months. Each five-gallon batch costs about

\$50 in ingredients and materials.

The club's mascot, Annie the Annandale Ale Whale, appears on their beer bottles. However, the club is still looking for anyone interested in aiding the design of the labels. Members at a brew on October 3rd had a number of reasons for joining: learning a "new skill"; just because it's a "fun, sort of nerdy thing." However, the coolness factor of making your own beer and harnessing science to create something intoxicating cannot be understated.

The brewing club also hosted an on-campus event on October 19, at which a brewer from Keegan Ales in Kingston provided information about brewing. There will be another brewing event in November, possibly involving the Hyde Park Brewing Company. Bard Brewing Co. welcomes any and all organizations that would like to have them at an upcoming event.



LIFESTYLE

RECIPE TIME PUMPKIN OATMEAL COOKIES

by jessie channell

For all the vegans that are tired of no dessert at Kline. All ingredients can be found at markets in Red Hook. (Originally learned from *Vegan with a Vengeance*, by Isa Moskowitz)

- 2 cups all purpose flour
- 1 1/3 cups rolled oats
- 1 2/3 cups sugar
- 2/3 cup canola oil
- 2 tablespoons molasses
- 1 teaspoon baking soda
- 3/4 teaspoon salt

- 1 teaspoon cinnamon
- 1/2 teaspoon nutmeg
- 1 cup canned pumpkin or cooked pureed pumpkin
- 1 teaspoon vanilla extract
- 1 tablespoon ground flax seeds
- 1 cup walnuts, finely chopped
- 1/2 cup raisins

Preheat oven to 350 degrees. Grease two cookie sheets, lightly.

Mix the flour, oats, baking soda, salt, and spices. In a separate bowl, mix the sugar, oil, molasses,

pumpkin, vanilla, and flaxseeds until well combined. Add the dry ingredients to the wet in three batches, folding to combine.

Add in the walnuts and raisins at this time.

Use the tablespoon to scoop your batter onto the cookie sheets keeping them an inch or so apart. Flatten the tops of the cookies to press into the right shape.

Bake for 16 minutes.

Remove from tray and let sit two minutes to cool.

Enjoy!

HOROSCOPES

by aylan cassidy

Libra
(September 22- October 22)

You are charming and easygoing but lately you've been pretty indecisive! Your easy personality attracts everyone and under risk-taking Saturn you will be ready for an adventure. Try something new as fearless Mercury has you chasing after that special someone. It is important to try to seize opportunities this month, go for it.

Aquarius
(January 20- February 17)

You will be popular among everyone this month. The attention you receive will be very pleasing, but don't become too cocky about it. Do not let your ego get in the way of things and keep yourself level-headed among your shy roommate.

Gemini
(May 20- June 20)

The Social moon has you organizing and planning things but only for others. Try to isolate yourself from others and develop your own interests.

Scorpio
(October 23- November 21)

You've been stressed beyond belief and it's time for a fun night out. Adventurous Saturn says to head outdoors with friends and let yourself go for a day. Relaxation is necessary if you're going to keep those grades up.

Pisces
(February 18- March 20)

You've always been very intuitive but lately you just can't seem to figure out what- or who- you want. Try to be impulsive and go with your instincts.

Cancer
(June 21- July 22)

The lazy moon has you craving the comfort of your bed at home but stay motivated. Get work done before heading to the couch for some Jersey Shore time. It's all about balance for you this month.

Sagittarius
(November 22- December 20)

You have met someone recently who will be part of your life for a long time. Family drama has been complicating your life lately but try not to let that make things difficult with your special someone. Take up a yoga class or go for a run and calm Venus will take over.

Aries
(March 21- April 19)

You are generally independent, generous, and optimistic but lately you've been impatient and moody. You need to lighten up and relax, don't think about things too much. Explore new places on campus, maybe even go for a late night swim in the waterfall. It's time to breathe.

Leo
(July 23- August 22)

Neptune has you craving a new hang out spot off campus. Red Hook has gotten repetitive and you're looking for somewhere new to settle in on a lazy Sunday. Find a friend with a car and just go, seek adventure and see what you can find.

Capricorn
(December 21- January 19)

Your independence is being tested lately as you are constantly uneasy and homesick. Your many talents will help you succeed in your schoolwork and relationships with others. Put your talents to use this month and see the successes that will follow. Under feisty Mars on the 9th, you'll be looking at a new fling.

Taurus
(April 20- May 19)

Audacious Saturn has you craving a makeover. It's time to reinvent yourself and begin a new beginning of your school year. New life changes will follow, it's time for a fresh start! Arguments with the loved ones in your life will begin under the retrograde Sun beginning on the 10th but it's nothing you can't handle.

Virgo
(August 23- September 21)

Strong and opinionated, you like to be the one dominating your classes' conversation. This month you should try observing for a while and you will learn something new about yourself. You need to lighten up around that special someone around the 28th, let them be in control for once.

ANDREA RICCI: SAINT, SINNER, THE REASON YOU'RE NOT PREGNANT WANT TO HELP HER OUT?

by maxwell paparella

Andrea Ricci has been called many things. Iconoclast. Terrorist. Modern-day Robin Hood. A lot of people just call her the Dimestore. I usually call her Andrea, sometimes Annie if we're both feeling a little dangerous.

I sat down with Andrea recently to discuss her position as clubhead, officer, and only member of Bard's Dimestore, a student-run, convocation fund-supported, free contraceptive distribution network for the Bard community. After scrawling her childhood address across my forearm, swearing that she was born "in the hood" and commenting that my (admittedly ill-advised) mustache made me look like a child molester, we got down to the topic at hand. As the discussion turned to her involvement with the Dimestore, her eyes came into focus, her voice lowered, and that snarky grin dripped off her face. It was like seeing your father cry for the first time.

Taking advantage of this quiet time, I soft-balled Andrea a few questions about this Dimestore stuff.

What is the Dimestore, for our readers who may not know?

The Dimestore provides the Bard community (students, faculty, and other members) with free sex protection. I put forms in the post office, totally anonymous. People fill them out—hopefully writing thanks, I love you, marry me, etc.—and put them in campus mail. I get their goods, drop them off in their mailbox, discrete brown paper bags and everything. I've got lube, condoms, and dental dams. I've started to supply the graduate programs, and was here over the summer packing condoms for people in summer sessions and the freshmen during L&T. I also supply Bard's adult education programs. I got everyone covered. Aw, literally...

How did you get involved with the Dimestore?

I inherited it from Fiona Cook, who graduated 2009. I had helped my friend Lee ('10) pack condoms for a day with my roommate during my sophomore year while Fiona was abroad, and I guess that's how I became the next in line of the Dimestore dynasty. I'm one of the many people who've been a part of it in the past. I don't know when it started, but I know it's been around since at least 2005.

Speaking of the dynasty, an heir is exactly what I need

to find. Preferably a freshman or sophomore, so it's less work for them to find someone to pass it along to in the next year, but I'm not picky. I need to pass it on next semester, possibly mid-way because of Senior Project. I'm hoping for potentials that could follow me around this semester, watch me fill orders and see if they're up for it. It's also not just one person that runs it, and I know that as many as five people have done it together in the past. I just can't have the guilt that I let it die when I left Bard, so I'm really hoping that doesn't happen.

How important are condoms in your personal life?

[long pause] Hah...um...Oh, you know... use 'em every day: as a change purse, makeshift floatation devices. Yeah...no. Not important. At all.

Why do you do what you do?

I don't really know, I've never thought about why I do it. I just do it. It's automatically a part of my daily schedule, and I feel an obligation and responsibility to people.

Do you think of what you do as a public service?

Yes. I don't think of what I do as a "favorite past-time" or hobby. I've started to realize how much people "depend" on me, as the Dimestore. It's an important service that needs to be talked about.

What's your typical day of work for the Dimestore?

It's constant back and forth to the campus center, always picking up and filling orders. Mostly because the Dimestore cabinet is in one of the club rooms, which always has a meeting in it. They stare at me as I throw lube packets across the room. I ask them if anyone wants any while the door's open, throw a pile in the center of the table. "Happy romping," you know. It would be a lot easier if I had a partner, but it's hard to find someone who's on the same pace as me in terms of time and state of mind. A team would get things done in ten minute shifts per day. It's a bit much for one person, and only one person's spare time. It would really be nice to have someone there to enjoy a sarcastic laugh every Monday when I open my mailbox and the orders are folded into origami shapes so they'll fit.

Do you get paid for this?

Part of me feels like I should get paid because of the time and effort I put into it for everyone else's benefit and not even remotely for mine...but the other part of me feels like it shouldn't be a paid position because the next generation of Dimestore kids can't look at this like

a work-study job. There needs to be a real dedication. Maybe a year of volunteer, and then they get paid. But money isn't why I do the Dimestore, and I'm not going to prove that I'm worthy of getting paid. Only the people who know me well know how much of me is invested in this. It's not really "Work Experience" to put on my resume—I'm a Classics major—and I'm from a Irish/Italian Catholic family. First gay, then lip ring, now distributing free contraceptives to the masses. So can't really talk about it.

What do you like about running the Dimestore? Or is it just that you hate yourself?

What I like...hm. I guess it adds legitimacy to my loyalty? Or trust? People can come to me knowing I can help them. That makes me feel better sometimes. It's constantly ensuring that people's sexual endeavors are done safely.

What are five words you would use to describe yourself?

Currently stressed, hyperactive, funny sometimes, sarcastic mostly always, insomniac.

Anything else? Maybe some kind of treat for folks who have read this far in the interview.

You bet Maxwell, many kinds of treats! With every condom order, I'll include not one but two bottles of Visine for those who strained their eyes from reading this far in the interview!!! Seriously though, shout outs to Julie Silverstein, Christine Oniffrey, my loyal PC pals, past roommates, and the post office workers. They've helped me keep my sanity, and more importantly, the Dimestore up and running. Oh, and if you're interested in running it next year, email ar143@bard.edu, or write a letter and send it to the Dimestore through campus mail, or just find me. I'm the one running down the halls of the Campus Center at 4:55 towards the post office with 30 brown bags on me.

///

And with that Andrea rose from her seat, adjusted her hood, spit on the ground in front of her, and swaggered off, probably about to be elbows-deep in another batch of condoms, lubricant packets, and dental dams. Not all superheroes wear capes, boys and girls.

GREY AREAS SEND IN YOUR QUESTIONS

by anastasia tuazon

Q: Why do some girls make such a big deal about feminism yet still expect us to do all that "gentlemanly" shit? I need some way to tell if not offering to pay for her dinner is going to make me lose points in her book...

- College Poor

A: CP, you're lucky I spent my after-school hours in middle school perusing the newspaper rather than watching reality shows on VH1 (I saved that for high school - *Rock of Love*, anyone?), because I can point you to some words of wisdom I picked up from a "real" advice columnist, Amy Dickinson. Her take on the modern picking-up-the-check dilemma: whoever does the asking does the paying. So if she really is a feminist, she won't mind throwing down for your movie ticket after suggesting that you go together,

right? If she looks surprised when you don't reach for your wallet, just calmly explain how you believe gender roles are harmful to society - that'll do the trick.

All of this might seem a bit irrelevant to the average Bard student's life, considering the practice of going on "dates" appears in sharp decline among the college set. It's all hanging out and hooking up nowadays, maybe because kids are lazy, maybe because they're broke. But I applaud your efforts to bring dating back, and I have an ingenious suggestion to avoid not only the issue of who pays, but paying altogether! Take your babygirl to dinner at good ol' Kline - or Manor House if you're feeling fancy. Spring a few extra Bard Bucks on a cookie and you've practically sealed the deal.

Q: How do I deal if I just ended a relationship with my next door hall-mate? Such awkward run-ins!

- Blushing in Bluecher

A: Uh-oh, BiB, looks like you've committed what we call "dormcest", which according to a reputable (94 up, 9 down) Urban Dictionary entry is "Common among freshman, who excited by their newfound freedom have sex with the nearest person they can get their booze-soaked hands on". I'm not sure if this very blunt description fits

your situation, as you called it a "relationship". This make the whole moving on while being next door neighbors thing a bit trickier. If it had been a one night stand, you could conceivably just act like nothing ever happened, act friendly and go on your merry way. But with this, it's going to hurt more if you see them with someone new, and it's very possible that this might happen. Knowing this, you should try to keep your own personal life as private as possible in consideration of their feelings, and hope your ex is decent enough to do the same. And again, being friendly is going to feel so much better than avoiding eye contact in the common room - even if you have to force yourself to do it, try to return to normal.

Q: My boyfriend who has recently begun going to Bard... has turned into a hipster. What do I do to reverse this deadly condition?!

- Cardigan Hater

A: I guess if you can't beat them, join them, CH.

Ask questions anonymously at greareascolumn.tumblr.com!



ARTS & ENTERTAINMENT

FORGET YOUR READING, DO SOME FIRE-BREATHING

by elizabeth pyle

It was dark as I walked briskly towards the waterfall parking lot. As I got closer to my destination, I could see shadowy figures surrounding orange orbs of light. People passed around torches and I tentatively grabbed one. In the background I could vaguely hear the instructions. "Ok, now just play around with the fire. Just get the feel of it. Get comfortable with it." I wasn't sure how comfortable I would become playing fire over the course of one night, but I figured this was a start.

The other people at this strange gathering were members of the Surrealist Training Circus Club, and they were specializing in fire performance for the circus the club puts on at the end of the year.

My goal for the night was to breathe fire. Watching someone demonstrate it, I quickly discovered that the steps are quite simple: 1) Put lamp oil in your mouth. 2) Put a flaming torch in your hand. 3) Spit out the lamp oil towards the torch, causing a massive explosion of fire.

Spitting out the lamp oil requires some technique. The oil used in fire breathing will not ignite unless the breather (or spitter, depending how you look at it) "atomizes," or vaporizes the oil. To do this, one has to purse his or her lips and spit, thus creating a mist of liquid.

I found that atomizing the oil was not an easy task. I practiced this technique with water first. Over and over, I would sip some water from a communal water bottle for

future fire breathers, then spit, while trying my best to look graceful.

After this training was somewhat complete, I was theoretically ready to breathe fire. However, I was still timid, so I watched other club members attempt fire breathing for the first time in hopes that I could garner some of their bravery. I observed every volunteer's stoicism as he or she gave the illusion of breathing fire. The 'I want to look cool' part of me eventually overtook the 'I don't want to burn my face off' part of me, and I finally felt ready.

I sipped some lamp oil from a jug and held the liquid in my mouth under my tongue. I took the torch in hand. An expert fire breather helped me position the torch at a reasonable distance from my face. With my arm bent and the torch slightly angled, I pursed my lips and spit out the lamp oil in hopes that I would atomize it. I knew my practice with the water had paid off when I felt a rush of heat near my face, and heard the [i]whoosh[/i] of fire igniting and expanding outward. A general mummer of "good job," and "well done" followed my brief moments of fire performance. With lamp oil dribbling down my chin, I felt a little more powerful and a lot more dangerous.

Some might not recommend fire breathing for the faint of heart, but I do. It's a unique self-esteem booster, and a new way to procrastinate on Monday nights.

FIREDANCE: FUN FOR THE WHOLE DYSFUNCTIONAL FAMILY, ESPECIALLY IF THEY DON'T LIKE FIRE, OR DANCING

by e.m. jones

As I am ushered into the Resnick Theater at the Fisher Center for the Performing Arts and meticulously seated by the "hostess," the first thing I see is a girl, outline illuminated, noose around her neck, lying in the middle of the floor in an, "Everyone look! I just killed myself!" kind of way.

Peter Pan on Broadway, at least the one I've seen, does not open with self-strangulation, so I am beginning to speculate that this is going to be a tad *avant-garde*. The initial set-up feels either like a bad orgy or a Gwar concert, in that I am most assuredly going to be drenched in blood an/or semen come its conclusion; my only hope at this point, is that, like at Gwar, the fluids are artificial.

Chairs are placed systematically about the room in two-rowed circle; picture a doughnut where the cake parts are the seats and the center-hole is the stage. If I am at six o'clock (in doughnut time) then to my three o'clock is the sound guy, and to my twelve, a man playing guitar. He keeps playing the same set of undiscernibly familiar notes, advising perplexed theater goers as they approach a seat, "I wouldn't sit there if I were you."

When they implore as to why, he retorts tautologically, "I just wouldn't sit there." I realize that either this guy is in the show, or he's just an incredulously rude patron, who thought it would be really "indie" to bring his axe to the theater and make snide remarks to fellow *connoisseurs des arts*.

FireDance, written by Chiori Miyagawa and directed by Daniella Topol, involves neither fire, nor dance. It instead focuses around the smaller-than-life Adam, or "Matt," or "Todd," (his character changes sporadically throughout the performance, but let's just go with "Adam") a jobless college grad played by played by James Reid '12. We follow his doings and misdoings, his fuck-ups and fornications; the latter most notably with his coffee shop liaison and our familial dysfunk "Alice" (MacCambridge Dowd-Whipple '11), whom "Adam" courts ever so deftly.

"Adam" encounters throughout his trials and tribulations a homo-hobo/death-tolling/Superstitious-picking/hamburger junkie (Sheppard R. Pepper '12), who is magnificently oracular and whose decay is masterfully believable. We also meet an emotionally deranged woman with PTSD (Leonie Bell '12) who expertly dis-

guises and re-guises, like a true schizophrenic. As well as a long-lost college friend of Adam's; both of whose performances—again as multiple characters—are dangerously pulchritudinous.

All the while the beautifully estranged "Alice" copes with her mother's unexplained disappearance, her brother's decisively derelict lifestyle and her father William's brilliant outrage, which is matched only by his beleaguered self-depravity.

The production may have lost some of its edge with Christopher Nolan's *Inception* so fresh in our minds, with its explicitly dream-like subject matter and its questionable realities. But what the production loses in familiarity, it gains in visceral constructs. *FireDance*—perhaps more circumlocutory than anticipated-disembowels the notion that whatever happens in life, both the evil and just outcomes are inexorable. And even as we strive for goodness, we are completely cataleptic in our manipulation of what actually transpires and can never, ever, truly change our stories.

MOVIE REVIEWS

WALL STREET 2: MONEY NEVER SLEEPS

by giampaolo bianconi

Twenty-three years ago, *Wall Street* had it all: fat ties and golden tie buttons, suspenders, cocaine, Daryl Hannah. It consumed the zeitgeist of the 80s and spat it back out with cold venom. No-one can forget how gaunt Gordon Gekko was—he looked like he should have had the heaviest of shadows under his eyes, but this was Hollywood and of course he had nothing of the sort. The 80s, though, were easier to embody, to critique, to be dissatisfied with. There are so many Gordon Gekko's to have come out of culture—people who swallow the cruelty of a generation wholesale and spit it out with extra fire. Gekko is just a great variation on a theme.

Just because Gekko is a type doesn't mean we've had one in a while. Bush was too much of a buffoon for anyone to really do anything but groan. And haven't you missed Gekko? I have. *Wall Street 2: Money Never Sleeps* is as much your basic NPR-level lecture on the financial meltdown as it is a rehabilitation of Gekko himself. Gordon goes from disheveled to slicked back, from washed-up resort style dad to the elegant power suits we remember from '87. Paired with Jake Moore (Shia LaBeouf) and set against the villainous Brettan James (Josh Brolin), Michael Douglas' Gekko is a more captivating character than ever. Meanwhile James is exactly the kind of corporate villain we have come to expect. He has no bravado, a touch of an accent held over from his rural roots wherever, and a few uninteresting hobbies. Gekko has vision and these guys all wear bifocals.

Stone never forgets to illustrate the speed of techno-life. During every scene, the camera inhabits a digital city, where cable news shows make up the windows of high-rises and stock data travels quickly on the streets. Split screen montages show information travelling between Manhattan's wealthiest players. Jules Steinhardt (Eli Wallach), a toothless prophet of profit, insists that the financial crisis will mean curtains: things move so much faster now, he says. All the ATMs will stop spitting out money at the same time. It is the apocalypse. Every apocalypse needs its angels and its horsemen. James and the whippersnappers like Moore might suffice for the horsemen of high capital, but no one but Gekko can be the angel.

I was fascinated by the admiration and intrigue with which Stone depicted the milieu of Manhattan's financial services industry. He never passes up the opportunity to show us an ornate earring, a luxurious tie, or a glance at the world's elite side-by-side during a gala. There's admiration in those scenes: we love these people, and we want them to stay on top. I don't know why. And what we've needed all along is a villain who can move among them, someone with the severity and playfulness—not to mention hair—of another conservative icon everyone manages to miss: Ronald Reagan.

In 1967, J.G. Ballard wrote a short story called "Why I Want to Fuck Ronald Reagan," which I think is very relevant in a discussion of the strange nostalgia for him—via his more charming proxy, Gordon Gekko—in *Wall Street 2*. Ballard discusses the allure of Reagan's hair, which is always in place and has the power of the lacquer we see on Don Draper. Gekko has much the same hair. No matter how much we judge him or moralize him, no matter how incredibly impossible we find it to rationalize his misdeeds in greed's holy name, he's still the only villain we can trust, root for, and love. There is something about his white-haired vitality—he seems like someone who takes a lot of Viagra, which is enough to sway us - in 2010 anyway. The title of the film is already full of eroticism: money never sleeps because he's a whore who's always out fucking somebody else. Gordon Gekko never sleeps, and we love it that way.

THE TOWN

by nicholas carbone

You may hate Ben Affleck for his poor choices of the past, such as *Gigli* or *Paycheck*, but the Ben Affleck of today is much shrewder in choosing his projects. After a number of strong supporting roles (*Hollywoodland*, *Smokin' Aces*) Affleck finally returns to center stage for crime drama *The Town*, set on the gritty streets of Boston.

Affleck works well as Doug, a flawed guy vying for the affection of Claire, a woman he has harmed. The other strong performances support the central mood of the picture. Jeremy Renner stands out as Doug's volatile ex-con friend Jem, who helps Doug steal from banks and pushes him towards extremes of violence and destruction. *Mad Men*'s Jon Hamm is solid as a serious detective doing everything to catch the bad guys. And Chris Cooper has a strong cameo as Doug's tough-as-nails father, who wants his son to follow the same desolating life path that he did.

After directing *Gone Baby Gone*, about a drug-addled mother looking for her daughter in the darkness of Boston, Affleck continues to reflect the sordid reality of the Boston streets. He carefully shows the humanity of his characters without shying away from the evil they can commit. The rhythms of neighborhood crooks and normal dudes

are effectively demonstrated in co-existence with one another.

The Town does have some flaws that one will have to overlook. The story, which has a criminal falling in love with the forbidden woman that he has harmed, is familiar. Actress Blake Lively (from *Gossip Girl*) is not very believable as Doug's drug-dealing ex-girlfriend. She seems more like a kid playing with adults than a young woman on the wrong track. Affleck should have chosen an older actress to play his ex-girlfriend, especially considering Lively is fourteen years younger than him. Rebecca Hall plays his more age-appropriate love interest Claire, but Affleck doesn't create as much of a separate life for her as he does for Doug. Obviously though, Doug's bank robbing and his relationship with Jem are the center of attention.

Which is fine with me. The bank robbing scenes stand as some of the most intense action sequences in any cop drama. The opening scene juts you straight into the action and sets the stage for the intense violence to follow. The film's concept and style draw positive comparisons with the tense action of Michael Mann's *Heat*.

Overall, *The Town* is a dark and pulpy narrative that displays the emotional weight and heft of Affleck's visionary guidance. Jeremy Renner also elevates the film by upping the pace of the action and keeping Affleck's Doug on his toes. This is a great crime thriller, evidence of an actor/director getting back on his feet and prepared for the next stage of his career.

THE SOCIAL NETWORK

by hannah khallfeh

When I first heard about *The Social Network* a few months ago, it sounded like a bad idea. Computer programming? Mark Zuckerberg? A movie about the creation of a popular website doesn't sound particularly thrilling. Yet surprisingly, *The Social Network* has been met with nearly universal acclaim. It was with all the hype in my mind that I went to see *The Social Network* and judge it for myself.

Director David Fincher, of *Fight Club* and *The Curious Case of Benjamin Button* fame, takes us through the story swiftly and with captivating visuals. After the opening scene, where Zuckerberg, played to awkward perfection by Jesse Eisenberg, is dumped by his girlfriend, the narrative starts bouncing back and forth between the early days of Facebook's development, and a few years later when Zuckerberg is faced with a series of lawsuits.

The question that drives the plot is: Who has the legal right to own Facebook? Is it the privileged and vengeful Wilkevoss twins (both played by Armie Hammer Jr.), who claim that Zuckerberg stole the idea from a website they invented called "HarvardConnection?" Is it Eduardo Saverin (Andrew Garfield), who lends his best friend Zuckerberg generous amounts of money to start the website until realizing that Mark

has no intention of sharing the glory? Or is it Sean Parker, surprisingly well-portrayed by Justin Timberlake, who charms Mark into believing that trusting him over Eduardo is the only way to guarantee Facebook's future? Mark is a genius, sure. But throughout the film he also acts increasingly like a condescending jerk that does not seem to care, or even realize, that every decision he's making is jeopardizing his friendships.

And yet, screenwriter Aaron Sorkin successfully avoids characterizing Mark as a one-dimensional villain; rather, we come to see that he is just a person too quick to succumb to his insecurities. As one lawyer (Rashida Jones) tells him in the last scene, "You're not an asshole, Mark. You're just trying so hard to be." By the end, Mark is left all alone, alienated from everyone because of his own actions.

Rolling Stone's Peter Travers, along with many other critics, raved about *The Social Network*, calling it the movie of our generation. Really? It seems to me a little extreme to say that the depth of our entire generation can be defined by a popular website. The movie was enjoyable, but the message is not incredibly profound. I don't think anyone needs to see *The Social Network* to realize the obvious—that sometimes students are driven simply by a desire to obtain popularity.

We want to be liked, we want to be included, and we want to know people's relationship status by checking their Facebook page. I recommend checking out *The Social Network*—it is definitely a great movie. Just don't buy into the hype that seeing *The Social Network* will somehow give you life-changing insight into all the problems of our society.



OPINION

HEY! WHERE'S MY...?

by a bardian

Why is it that most Bard students have no idea what civility is anymore? Why can't someone lock up their bike and not have to worry about it getting stolen over the weekend? Why can't someone hang twinkle lights in a Sukkah without them being taken? It seems to me that most Bard kids don't care about how they treat our campus because "Hey, someone else will clean it up," or "Oh, they can just get a new bike." It's not just the instances of theft, a disturbing new trend this semester, but the general level of disrespect for our community and our environment. Some students out there, like myself, are fed up with the plates being left outside of Kline, with cigarette butts littering the ground in piles surrounding the many ap-

propriate receptacles, and with the constant emails from Ken Cooper about graffiti. These are instances of not just disrespect, but of a violation of the unspoken agreement that all Bard students make with one another upon entering the college. This is an agreement to treat each other as we would like to be treated, and this year, it seems more than any other, this agreement has been forgotten.

My personal story of violation came just recently, when I found that the Christmas lights that I had hung up in the Sukkah outside of Kline had been stolen. Many of you may only know this structure as the wooden tent that you eat your lunch under, but it is in fact a religious site on campus, celebrating the Jewish holiday of Sukkot. Not only were those lights my property, but they were put up in celebration of a religious holiday, which makes their removal all the more offensive. And this story is not only mine, I know many people who have had bikes, books, iPods, phones, and even bike seats, stolen out of their rooms, bags, and bike racks.

Bard College, a community of only 2000, shouldn't be a place where people feel that they need to lock their doors or that they can't leave there property unattended for a few minutes. When you're at home, you don't walk around stealing things, and Bard is your home eight plus months out of the year, so treat it and your peers with respect. Don't steal people's stuff, pick up your garbage, bring your plate inside Kline, and throw your cigarette butt into the tower that it wants to be in. Go the extra five feet to do the right thing instead of disrespecting our community. Sure there are people there to clean up after you, but why not make their lives a little bit easier, especially since right now you have it pretty easy. We as a community need to stand up and say that we will not take this anymore. Do the right thing; it'll make you feel better about yourself.

PS: If you feel so inclined as to return my Christmas lights now, you can send them to mailbox A56 via campus mail.

THE ONLY TIME PLASMA TVS HAVE EVER MADE ME UPSET

by michael wittner

I usually love big-screen TVs. I am rarely more excited than when I walk into a Best Buy and see the LCDs playing *Planet Earth* or clips from this year's Shark Week in HD. So in the first few seconds after I saw the three big screen TVs in Kline this year, I reacted just as I do in Best Buy. "Well, look at that," I thought. "Kline's cleaned up nicely. Such majestic machinery." About two seconds later, the thinking part of my brain kicked in, and I thought, "What a stupid idea."

For so many reasons. I mean, do I even need to write this article? Whenever you complain to Kline, whether it is about the workers' abysmal pay or how awful the food is or how the card readers are as emotionally fickle as a teenager the week before junior prom, management always retorts that it does not have enough money. "It is simple dollars and cents," they will say. Well, apparently they had enough dollars and cents to buy not one, but THREE plasma TVs. It is about as fiscally irresponsible as my dad buying three plasma TVs while our family is sleeping in cots on the floor. I would find it hard

to enjoy how cool they were with the giant eviction notice on my door.

I am exaggerating, of course. To its credit, Kline has made dramatic improvements in layout and the quality and selection of its food. But we still have a long way to go, and spending at least \$3,000 on high-end TVs seems like a pretty serious lapse in judgment. A bunch of people have told Chartwells as much. Their response is that the TVs are an environmentally-conscious investment because now they don't have to waste paper on fliers. Let's begin.

First of all, fliers for what? To publicize Kline as if it were some new club? "You probably haven't heard of us, but we're a real hidden gem...come check us out if you're ever curious. We're trying to raise awareness." But let's for a second assume that there is a need for Kline fliers, because they want us to know that Tuesday's gonna be "make-your-own-kebab night," or whatever. They still print paper fliers! I've seen them! There's one right next to the prissy little card reader machine (which it took until October for them to replace, while the TVs were running perfectly). So they bought the TVs to replace the fliers that they did not need in the first place, but for good measure, they still print fliers. I love it.

Third of all, the TVs do not really say anything. Half the time, ALL THREE OF THEM ARE SHUT OFF. And if Kline writes back that they shut them off to save money/energy costs, I think I might have to transfer colleges. There is absolutely nothing of value on those TVs. Today one was playing a slide show of students eating, and earlier one was announcing that it's autumn and had a graphic of falling leaves. How bucolic. Once a TV even said, "Wel-

come to Kline." I mean, if we're gonna indulgently splurge, at least put cool stuff on the TV. I might let this slip if they played the new season of *Curb Your Enthusiasm* or reruns of *Friends*. Play *Flavor of Love* for all I care. Typically, when people waste money, the one upside is that it's on fun little *tchotchke*, like a robot dog that dances to your iPod, or a stripper-gram. But this isn't even fun or decadent. I mean, no one even reads what's on the TVs. They just sit there, unnoticed, in all their wasteful glory.

And to be honest, print all the fliers you want (oh, wait, you already do) if it means that Kline workers can enjoy a pay raise or an extension of benefits. This is what makes Bard students so mad - what exactly are your priorities? Expensive TVs that no one pays attention to (except to glare at) to replace a useless function that you still perform anyway, or the well-being of your own employees? \$3,000 (that's a ballpark estimate - I don't know how much they actually spent, but I do know that even a penny would be too much) might not be that much, but put it toward a worthy cause. Three plasma TVs or a new, slightly-more expensive brand of organic, locally-grown chicken? Three inedible plasma TVs, or better food, period?

As I said before, Kline has improved by leaps and bounds compared to years past. But every dollar counts, and Kline is in no way perfect. So to Chartwells management: before you go out and buy brand-new desktop Macs to replace the food labels at each station, just take a second and ask yourself, "Is this the best possible use of our money?"

OUTSIDE 12504

AMERICA IN REVERSE

by Kurt Schmidlein

If you were involved in any way with the 2008 election cycle, you know that Barack Obama's victory cannot simply be attributed to a surge of liberal activism but also to a rejection of the policies of the Bush Administration. The Iraq War, tax cuts to the wealthy, deregulating banks, banning stem cell research, torturing detainees - these were all policies that the Democrats were running against. When Barack Obama was elected, it seemed that the country had finally taken a step in a new direction. But now, the country is poised to take a step back to the policies of a chaotic decade.

Similar to the democratic movement of 2008, the Republicans have crafted a platform that is essentially a rejection of President Obama's policies, and they're focusing on a few key issues.

First, they're pledging to rein in the budget deficits, characterizing Democrats as spendaholics with no regard for deficits and debt. Obviously they're hoping that voters will forget that during the 00's the Republican majorities

squandered a considerable budget surplus for tax cuts for the wealthy, a groundless war, and an expensive prescription drug program.

Likewise, the G.O.P. has been critical of the TARP fund (more commonly known as the bank bailout). Yet voters don't seem to know that almost half of the Republican House caucus voted for the bailout bill in 2008, which was also supported by Senator McCain, then-Senator Barack Obama, and former President Bush. TARP had such bipartisan support because the failure of our nation's biggest banks would have sent us, and the rest of the world, into a much more severe recession.

When the Wall Street reform package came before the Senate this summer, however, thirty-eight of the forty-one Republican Senators voted against it. The bill makes future bank failures less likely, and takes the fiscal burden off the taxpayer because the banks will be liquidated instead of bailed out.

But now that it's election season, G.O.P. candidates up and down the ballot are constantly talking about how the government should never bail out banks - even the candidates who voted in favor of those bailouts in 2008 and against the reform bill this summer.

These contradictions are hardly surprising. In the past decade it has become clear that the Republican party's

only concern is protecting the bank accounts of the rich. I find it hard to believe that all of the Republicans who deny the reality of climate change are actually stupid enough to not believe or misunderstand the scientific evidence. It's much more likely, in fact, it's a reality, that the oil companies that contribute to Republican re-election campaigns stand to suffer a monetary loss if the government invests in renewable sources of energy. On the same note, it's clear that giving \$700 billion worth of tax cuts to those with the highest incomes isn't the best move for a federal budget, which is already facing huge deficits and critical structural issues. Their arguments don't add up, and the policies they are pledging to enact are the same policies that got us into the problems we face today.

In short, voting in Republicans in November is equivalent to putting our national car in reverse. If Republicans gain the majority House and/or the Senate, then we will have given control back to the same party that we voted out two years ago. We will have given the keys back to the party with no regard for gay rights, no concern for stem cell research, and often no respect for grammar and sensible syntax. So if you don't want to return to the Bush years, if you want to take steps forward instead of steps back, I suggest you vote on November 2nd. And if you can, donate \$5 or \$10 to your a Congressional campaign. It's worth it.

POP CULTURE IS LOL

by Abby Miles-Rittenberg

As most of us have read about, on Tuesday, September 28th, college student Tyler Clementi was outed by his roommate and friend who set up a live internet broadcast of Tyler having sex with another guy. Tyler was not yet out and was also unaware that he was being filmed. This live stream was posted all over Facebook and Twitter. When Tyler found out what had been done to him, he committed suicide by jumping off of the George Washington Bridge.

Many celebrities - such as Nicki Minaj, Ellen DeGeneres, Dave Navarro, and that guy who's married to Nichole Richie or Hilary Duff or somethin' - have been speaking out lately regarding this suicide, offering sentimental and mournful statements, loving regards, and support to the gay community. One public figure who did his own thang was 50 Cent --

who, by the way, is a piece of shit. In true gangster fashion, 50 Cent took to his twitter account saying, "If you a man and your over 25 and you don't eat pu**y just kill yourself damn it. The world will be a better place. Lol." YES, LAWWWWWL, you Frankenstein-looking horror, LAWWWWWL. Has anyone seen an "lol" be placed so accordingly? Well, here we go -- I'm not surprised that 50 Cent is homophobic, because he looks and acts subhuman, so I would assume he would inherit such opinions and worldviews. Also, Fitty, considering you never went to college, I understand why you wouldn't realize that, typically, undergraduate students graduate before they're 25 (let's hope). So FALSE. But I can't really argue with sweet 50's conclusion that the world would be a better place with only men that eat pussy. I hear it whitens teeth.

So later, 50 tried to save himself by posting in a SERIES of tweets (which I find to be suuuper thug), "The other night I made a joke about a blow job. My male followers enjoyed it. So I then went on to joke about women receiving

the same. Some how they turned a simple joke about oral sex into a anti gay statement. I have nothing against people who choose an alternative lifestyle in fact I've publicly stated my mom loved women. Its funny how people think negative statements are news worthy but positive statements are not worthy of coverage. Access Hollywood forgot to put laughing out loud lol that was at the end of that statement." 50 Cent, "LOL" doesn't absolve you of being a pathetic excuse for a human being. Aside from that one time that O.J. Simpson was acquitted for murdering his wife because he said "LOL" afterward. Isn't that what happened? Oh.

Okay, let's end this rant with a list of 50 Cent's accomplishments: 1) has performed heaps of oral sex (which was only made possible by the fact that he's famous and paid for it -- because the guy is BUSTED), 2) has given the world a new way of wishing someone a Happy Birthday. There has never been a more applicable time for the saying, "you are what you eat."

DOUBLE-D LISTED

by "daisy duke"

an oxymoron. But why?

It wasn't my fault that I looked the way I did. Since the age of ten, I had been blessed (cursed?) with a full C cup, and by the time I was thirteen, I had grown into a full Double D. Long story short, I received a lot of attention.

By the time seventh grade hit, I had fully conquered the intricacies of the male brain. When a man is attracted to you, they will do what you want. And so, being the business woman in making that I was, I used this to my advantage. Think Queen Elizabeth.

My grandmother is the perfect example: an entrepreneur and businesswoman, who owns at least five extremely successful and world renowned companies. A woman who, amongst all these accomplishments, I have not once seen in a pant suit, messy hair or without perfectly applied lipstick.

Standing at 5'2 and also a Double D, my grandmother was in a similar situation as I was. However, determined to be successful, she used this to her advantage. So off she went at the ripe age of 19, wearing short skirts and designer heels, to begin her own Advertising Agency which would later become an empire.

It seemed that we were both onto something.

I am not an anti-feminist, however, I have been rejected by every feminist I've ever tried to befriend because my mere existence is anti-feminist in every way possible. I

wear low cut tops, short dresses and occasionally flaunt my sexuality, and yet I too am frustrated with the role society has given my gender. And specifically me: because I look way I do, I am expected to behave a certain way. I am rarely taken seriously. Why should I have to de-sexualize myself? Should I wear pant suits and no make up? Even if I did, my physical structure makes it impossible to hide the sexuality that my large bust accidentally oozes. Its not my fault! So is it so wrong to play into these advantages that I have been given? Sure it is seemingly justifying the objectification of my gender, but I am truly at a loss as to how I am supposed to gain success in a world where women's physical appearance is so superficially taken into consideration.

I honestly wish that this standard for women didn't exist, but what am I supposed to do? Get a breast reduction and dye my hair brown? I shouldn't have to change how I dress or construct my appearance just to be taken more seriously by not only men, but by other women, especially those who call themselves feminists.

I may not go to Harvard or Yale, but that doesn't make me any less intellectual or driven than the women I saw over fall break. I like wearing red lipstick, I like doing my hair, and dare I say it, I like attention from men. As a woman, I am pushed into this societal role, and I am truly at a loss as to how to push back.

It was fall break of my Sophomore year, and I had decided to visit my boyfriend at his new school. His new school: academic, rigorous, and prestigious, something that an "aspiring artist" (alcoholic) like myself isn't exactly familiar with. Since he was so busy studying, I made a strong effort to linger around the library, courtyards, coffee shops, and restaurants, trying to pinpoint what exactly it is about this school and its student body that made it so successful.

I was pleasantly surprised by how warm and friendly the entire school was, and by that I mean every male I came across. Amongst the hoards of exhausted and baggy clothed girls, there I stood: blonde, large busted, and in a very short dress.

Disgruntled, I made my way to the local bookstore and scoured the "Gender Studies" section. Sifting through mostly "Empowerment" themed books about how to live a life without having to be objectified, I found myself at a loss. Is this what you have to do to be taken seriously, or even to be successful?

I grabbed a few books, sat down and began to read at a table already occupied by two male graduate students. They both looked up. There I sat in my little black dress, showing more cleavage than either of them had probably seen since nursing on their mother's teat, yet, I was reading books on gender equality. To these men, I was

MS. TKON X // SEE KING

I see you on Friday mornings outside Thorne before your class. You're early so you can stretch; I like that. I also like knowing that I am one of the lucky few who see you in your dance outfits, which always include a headband for your lovely dark curls. I stick around doing handstands and chatting with my blonde friend, but I'm really checking you out. Let me know if you ever need a dance partner for contact improv practice outside of class.

You: Jeff Katz, Director of Information Services and Head of all the Libraries. Me: Frequent Library Goer. Why aren't we better friends? Our schedules match up perfectly.

Big Bear Seeking Fly Honey: I am a big bear. I have large brown eyes and plentiful amounts of black hair. I am strong, but I listen well. I have halitosis but this is simply a side effect from the large amount of fish I eat. No reason for alarm. I sleep half the year away but you would too is your cave was as dope as mine. I am seeking a lot of honey to keep my belly company. Must be sweet.

Seeking: Beard. I wait for you every day but you never appear. Come on, when is my Bar Mitzvah gonna kick in? That shit happened like eight years ago!

Seeking: Giant dung beetle. We're sick and tired of paying exorbitant amounts to dump our trash and are looking to employ a decomposing organism such as yourself to do the work for us. Must have good references and a solid work ethic. Room and board included.

You found my wallet (it was coral colored) and returned it through campus mail without taking anything out of it. I do not know who you are, but you are a blessed, wonderful soul among scoundrels. I owe you a favor.

If you happen to answer your mobile cellular telephone in the library and converse loudly at great length one more time, I will throw myself across this table, rip your tongue out of your fucking mouth, and make you wish you were never born. This library is my sanctuary. I will not have you ruining the peace of my sanctuary.

Are you there God? It's me, Bard student. I thought I saw you at Smog this weekend but it was probably just a plume of toxicity. I really need some direction right now, or I might just moderate into American Studies. Answer my prayers if you care.

Seeking: Neighbors who don't dump random shit on the street. I get that you were really thirsty this weekend and drank two cases of malt liquor, that's fine, but why leave all of the evidence, from glass to cardboard (to vomit I think? or is that just what garbage looks like when you still haven't bought the damn trash tags this far into the semester) in a godforsaken pile right in front of our building. I'm not sure if you've noticed that the sanitation workers come at scheduled times or that they don't ever pick up your trash because you're doing every possible thing wrong, but I have. Fuck you.

Seeking: Icelandic comic people making jokes, which they are very good at.

