

4-2011

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**COVER ART**

will anderson  
smog cops is a recently instated student responsibility presence initiative at smog shows. we think their hats are funny.

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# LETTERS TO THE EDITOR

Dear Bard Free Press,

The Change in Action Committee recently read the article on President Botstein's "Leading Change" event in the MPR that occurred on February 7th. We would like to thank Suyog for attending this (and other Change in Action workshops), and writing an article about the event. Change in Action was launched in the Spring of 2010 and after three semesters we have seen an increase in attendance at workshops and continue to receive positive feedback in our evaluations.

After reading the article, we would like to clarify the mission and vision of what Change in Action is. The mission of Change in Action is to...

*... Engage participants in a process that challenges them to develop consciousness of self, other and the collective. Following the Social Change Model of Leadership, which is grounded in the development of specific skills, this program strives to empower participants to become effective change agents.*

We agree with Suyog that individuals need to go beyond merely talking about leadership, and begin actually acting and becoming contributing members to society. This is what the program strives to do, as stated in the mission. However, we believe that unprepared action can be counterproductive to any effort. Therefore, Change in Action strives to offer workshops where students can learn new

skills and find ways to utilize and enhance them in their day to day lives. Once students put theory into practice they are able to transfer these skills to the classroom, a club meeting, their residence hall(s) and ultimately in their lives after Bard College.

Change in Action provides participants with a variety of entry points so they can start enhancing skills individually, applying practical methods within their groups, and begin thinking about society as a whole.

Thank you for attending our events and we look forward to seeing more of you in our Change in Action Workshops!

Sincerely,  
The Change in Action Committee

Dear Students,

We at the Bard Health Service are concerned about the unusually high number of unplanned pregnancies this academic year. We've had more pregnancies this year than in the last five years combined.

In light of this increased unplanned pregnancy rate, we'd like to take a moment to educate the Bard community about what to do when the condom breaks or you have unprotected sex for any reason.

Health Services sells Plan B, an emergency contraceptive option which is safe and effective in preventing preg-

nancy if taken within 72 hours of unprotected sexual intercourse. Plan B prevents pregnancy and is not the same as RU 486 which facilitates a medical abortion. We sell Plan B for \$20.00 and it is also available over the counter at both CVS and Nekos in Red Hook if we happen to be closed when you need it. Both women and men can buy Plan B (though only a woman should take it).

We are also available to answer all of your questions about sexual health in a non-judgmental manner. Coming to Health Services is free and easy. Just make an appointment to discuss birth control options, sexual health concerns, and get tested for sexually transmitted infections.

With all of the contraceptive and emergency contraceptive options available today, you can be in charge of your reproductive health. We want to help in any way that we can.

Student Health Service  
healthservice@bard.edu  
Marsha R. Davis, FNP, Director  
Barbara-Jean Briskey, FNP, Associate Director  
Lisa Pearlman, FNP  
Andrea Provan, FNP  
Peggy Mantey, RN, Staff Nurse

To the editors of the Free Press:

We wanted to respond to your issue dedicated to the first run of the Citizen Science Program. This program was designed to add a portion of the common first year curriculum that would investigate science literacy, and examine the methods of how scientific problems are solved. The theme of this year's program, infectious disease, was selected due to its ubiquitous nature in the landscape of popular media, culture and conversation. We understand that this program was a change in the previous academic calendar, and we applaud those students who understood the motives behind this pursuit!

There was a significant amount of data collected over the course of this program, from the students taking the course, the upperclassmen involved, and the faculty and staff who participated in both the academic and civic engagement aspects of Citizen Science. In the upcoming months, we will be busily preparing for Citizen Science 2012, making adjustments to the class schedule, laboratory and classroom activities, and programmatic completion requirements, among other things. These changes will strongly take into account the suggestions made by students and those involved with Citizen Science, as we hope to make this a program that can respond to the needs of the students. To make the most of student input, we will be forming focus groups in the next few weeks to meet and discuss all aspects of the program, in a continued effort to make improvements to Citizen Science. If you would be interested in joining one of these focus groups, please send an email to citizen-science@bard.edu.

Citizen Science Fellow applications are out for 2012; students interested in shaping the civic engage-

ment portion of next year's program should consider applying. Particular emphasis will be placed on science oriented opportunities like science nights out. We are working with students interested in continuing science related activities for children this semester including the creation of a student organization focused on science nights out. This past week students joined Director Brooke Jude at the Mill Road Elementary School helping children plan science projects for their science fair this spring.

A survey evaluating the civic engagement component of Citizen Science helped us consider which projects to continue this semester, which includes days at Queens Galley, Hudson Habitat for Humanity and Woodstock Animal. We have joined with the 10% Challenge to sponsor the Salamander Migration, which is starting now. See below for details.

We encourage both feedback and participation as we look forward to 2012.

Respectfully,

Brooke Jude, Director, Citizen Science  
Erin Cannan, Dean of Student Affairs

....

*Upcoming events:* George Rose, a scientist and Bard alum, will be giving a seminar Tuesday April 19th at 6pm in RKC 103.

*Recent events:* Woodstock Animal Sanctuary Saturday, April 2nd and Queens Galley, Saturday, April 9th. For further details regarding Science Nights

Out, contact Minkyung Shinn at mms1285@bard.edu. Contact Liza Miller at lm4181@bard.edu for information on Woodstock Animal Sanctuary, Queens Galley, Habitat for Humanity and the Salamander migration.

We are now accepting applications for Citizen Science Fellows - both science and non-science students can apply. Fellows will begin working with the Director of Citizen Science and the Dean for Student Affairs in the fall semester, coordinating programs for the fall and January terms. Programs may range from elementary or high school based science education workshops, Bard building projects, sustainability initiatives, arts-focused community projects and leadership workshops. Four fellows will be hired, drawing equally from science and non-science backgrounds. We encourage applications from students of all academic divisions. Contact Dean of Student Affairs Erin Cannan at cannan@bard.edu for more details.

Congratulations to Sarah Watson for winning the iPad raffle. Sarah participated in seven projects during Citizen Science and is helping organize the Woodstock Animal Sanctuary project.

## HOUSING CHANGES MAY RESULT IN CONGESTION RESIDENCE LIFE BEGINS A RESHUFFLE

by lucas oopenorth

While the removal of freshman dorm Williams may be celebrated by many, it will leave Bard with 40 fewer beds for first year students. Though the college is working on a new village suite building, to be constructed over the summer, that project will create room for just 20 students. This presents Bard's Office of Residence Life with the task of creating living space for twenty students.

As a result, the ResLife is planning several changes in on-campus housing for next year. The office currently plans to convert larger doubles into triples and larger singles into doubles, according to Gretchen Perry, Dean of Campus Life. More permanent triples will be created in Crugar and more temporary triples are to be created in Hudson and Catskill. According to Perry, the college is anticipating the enrolling class of 2015 to be about the same size as this year's freshman class: roughly 500.

The high level interest in Village housing in recent years inspired the construction of the new Village building, presumably to be called "L". When housing is assigned for 2011-2012, the new dorm will serve as overflow housing for those who request to live in the village.

The set deadline for the construction of Village L is Sept. 1, but if the building is not completed by that date, students will have to be housed temporarily in other buildings. This could necessitate more temporary triples for the first several weeks of school.

Further housing changes to expect next year include the conversion of large singles in Manor, Robbins, and Stone Row into doubles.

Oberholzer, which housed a combination of freshmen and upper-classmen this year, will become entirely upperclassmen. This is due to Bard hosting several summer

programs including SummerScape and the General Meeting of the Society for New Testament Studies. The latter will bring around 500 of the world's leading New Testament Scholars to Bard. Oberholzer will be used to house participants in these programs, meaning it will not be available when the class of 2015 arrives in August to begin the Language and Thinking program.

While Perry made these projections to the Free Press, she stressed that housing plans for next year are yet to be finalized. The Office of Residence Life is still waiting for the final enrolment numbers for next year, and housing profiles for next year's freshman will not be fully completed until June 1.

Updates regarding room draw and housing can be found on the Office of Residence Life's website: <http://inside.bard.edu/reslife>.

## CONSTRUCTION UPDATE WORKS STARTS ON VILLAGE L, KLINE EXPANSION PUSHED BACK

by joey sims

Construction work on Bard campus is moving forward. Work on the new village building has begun, and planning on the Kline expansion and the Alumni Center is progressing. The college hopes to have work completed on all three buildings by October of this year.

Ground was broken on 'Village L' around the beginning of April. Work can be observed taking place throughout the week. Workers initially attempted to cordon off the area of construction, next to Village E and downhill from Villages J and K. However, within a day these cordons had been torn down by students – the path is a major artery from central campus to Crugar Village. Workers have not attempted to replace the cordon.

The administration hopes to complete construction on Village L by the beginning of the fall 2011 semester. However, Jim Brudvig, Vice President for Administration, cautioned that construction could run over into October.

The renovation and expansion of Kline Commons,

which was originally projected to begin during the spring semester, has been pushed back. It is now expected to begin soon after Commencement, according to Brudvig.

Work on the inside of the building will take place first. "We will have a new server and kitchen area ready by the time students come back," said Brudvig.

The expansion to the north side of Kline will not be completed until October, Brudvig confirmed. The plans have the north side of the building extending ten or twelve feet in the direction of the rugby field (though these plans are subject to change).

"Right now we're still in the design phase," said Chas Cerulli, Chartwells Director of Dining Services. "The good news is that there is money assigned to it. It's going to happen."

The construction faces challenges. The building cannot be shut down to accommodate the work, as it must service the various students and programs on campus throughout the summer. "We sometimes serve more meals in the summer than we do during the semester," said Cerulli. "We're going to have to think outside the box as to how this whole thing is going to play out."

Brudvig predicted that more students will need to eat outside or at Manor during the month of September, as construction would be ongoing.

Despite the inconvenience, however, Cerulli stresses that the project is something to celebrate. "This project is five years overdue," he said. "It's great that it's going to happen. It will definitely hold us for another five years or so."

The Alumni Center is still in the design phase. It will now house Two Boots restaurant, the alumni/ae affairs and development offices, and potentially Bard's FM radio station. Work is expected to begin over the summer break. The college hopes to complete the building by September.



## TWO BOOTS PIZZA TO OPEN IN BARD ALUMNI CENTER BRANCH WILL BE OPEN TO PUBLIC, GEARED TOWARDS BARD POPULATION

by joey sims

A branch of the popular pizza chain Two Boots is set open in the upcoming Alumni Center, the administration has confirmed. The branch is expected to open along with the Alumni Center this fall.

"Two Boots is happening," confirmed Jane Brien, Director of Alumni/ae Affairs. The confirmation came after weeks of rumors. Though she cautioned that some details remain to be finalized, Brien was confident that the deal will go off without a hitch.

Two Boots is a high quality pizza chain which currently operates eleven branches, eight of them in New York City. Founder/owner Phil Hartman has a longstanding relationship with the college - he attended Bard for one year, his son is a graduate, and his daughter is currently a senior. "[Phil] considers himself a Bard alum," said Brien. "He has always been very loyal to Bard."

It was Hartman who proposed the idea of opening

a Two Boots near Bard. He approach President Leon Botstein with the idea, and Botstein approved it.

Along with pizza, the branch is expected to include a bar and outdoor seating. A delivery service to campus will be available. The branch will also be open to the general public.

Student reaction to the news was enthusiastic. "I'm always excited when new food options become available to the Bard community," said Ilya Smirnov '12. "I really hope they stay open late."

The Alumni Center will be built in the building which formerly housed Cappuccinos, which the college bought in April 2010. The Center will include the alumni/ae affairs and development offices. The college is also considering housing Bard's new FM radio station there.

## CONSERVATORY FUNDRAISING LEADS TO SWANKY NEW BUILDING FIGHTS OVER PRACTICE ROOMS CAN FINALLY CEASE

by j.p. lawrence

At the beginning of every semester, David Bloom '13, a clarinet student in the Bard Conservatory, reserves all of his rehearsal spaces in advance - even for rehearsals months away.

Bloom does this because as a member of the Conservatory, he knows that there is a lack of rehearsal space on campus, and that to reserve a larger space - especially during prime hours - is a difficult task that may require more than two weeks notice.

Because Bloom plans ahead, he normally has no problems. But when an unexpected circumstance required him to arrange a rehearsal on short notice, he was out of luck: every single space was taken.

In the coming years, perhaps students like Bloom will not have this problem - because after six years of fundraising, begging, schmoozing, the Bard Conservatory will soon have a building to its own. Slated to begin construction in September of this year and to open in December of 2012, the building will be located immediately next to the conservatory's current home in the Milton and Sally Avery Center for the Arts.

The building will centralize conservatory practice areas, currently spread throughout the campus, into a single nine-million-dollar space. The building will allow them to move out of the space they currently share with Bard's music department. It will include a recital hall, teaching studios, and spaces for the many rehearsals and recitals required of the Bard Conservatory student.

The construction of this new building is a development many Conservatory students support. "The building we have was meant for one department, and it's being used for two," said Alex Fager, an economics and violin major. "That makes scheduling anything a pain in the ass."

Students need not worry that the new building will take needed funds away from concerns like their housing and their tuition - the building comes as a gift from Bard alum Laszlo Bito and his wife, Martha.

"The entire cost of the building comes from the gift," Robert Martin, head of Bard's Conservatory program, said. "The president made it clear that we couldn't use any college funds."

The rehearsal rooms and recital hall will be open to non-Conservatory students as well. Jim Brudvig, Vice President for Administration, was quick to note that the new facility will be available to all Bard students.

For Martin, who has been at the helm of the fledgling program since its inception, the building is the culmination of a long fundraising effort. He gained support from sources like a sold-out Natalie Merchant concert that raised \$60,000, and a 2.5 million dollar challenge grant from the Andrew W. Mellon Foundation that will be matched by 7.5 million raised by the college itself.

Martin insists that all these dollar figures will benefit the conservatory and therefore the college as a whole - that because Bard's Conservatory students must major in another discipline, the instruments, high-profile instructors,

new buildings and scholarships will benefit the entire college as a whole.

"It's one of the most important features of the Conservatory is that it's part of a liberal arts college," said Martin. "The whole idea is that students live together, each together, go to class together with students that are doing other things. That's really, really important. The integration of the Conservatory into the college is part of the idea of the Conservatory."

Martin sees students like Bloom, who majors in philosophy in addition to his composing work, as examples of the well-rounded students he envisioned when the program began.

"When we started, we thought about Oberlin, and how proud they were of their conservatory, to have such talented musicians in their student body, as their friends, eating with them," said Martin. "And I think the same is true here: I think Conservatory students bring something to the campus. They're good kids."

As for Bloom himself, he welcomes the new space - but with a catch.

"It's be great to have more practice rooms and an extra hall, to have more space," said Bloom, but he added, "I am wary of the time of construction. The last thing we need is for construction to compromise the facilities we have now."



photos by will anderson

## SWIPE 'N PRINT SYSTEM INTRODUCED QUOTA SYSTEM TO ARRIVE NEXT YEAR

by kate jackson

There's a new sheriff in town, and he wants to see your IDs. Jeff Katz, Dean of Information Services, along with the IT Department has implemented a new system for printing in the library and New Henderson.

The system requires students to scan their Bard ID in order to "claim" their print job. This change is part of a shift towards the college imposing a limit upon student printing, a change which will take effect starting next academic year.

Katz insisted that this new system is about new printers, and not about taking students' money. There are extra steps to printing, he explained, but nothing drastic. The rationale behind this change is sustainability, which should come from the higher efficiency of the machines replacing the old printers.

The system is the same in both the library and New Henderson. After you select "Print," you select "BW Printing" (but not a specific printer); then you'll be prompted to type in your Bard username, i.e. what comes before "@bard.edu". Go to any printer, swipe your card, select the print job you sent by clicking the box to the left of it, and click "print".

"Credits" won't even be a factor until next year, Katz explained. And when they are a factor, these "credits" will be given to students for free - though they will be limited. Don't worry, though—your tender

wraps at DTR are not threatened. These credits will neither be Bard Bucks nor have monetary value.

This limit is likely to be around the neighborhood of 30 credits, which Katz said should cover the average pages a student requires for classes. The limit is similar to that used by other schools with this system, such as Vassar, Williams and Swarthmore.

The new printers are superior to the old ones because they are more cost-efficient and because they produce less waste, according to Katz. The reason for this new system and the improved printers is "absolutely linked," he said. Katz noted that it was Bard students who initially urged him to make the labs in the library and Henderson less wasteful. Print jobs got stuck and backed up the system, the ink cartridges they required were not environmentally safe and could not be recycled as such, and obtaining maintenance work on them was a greater hassle.

These new machines have repairmen in Red Hook, and don't require the expensive petroleum toners the old ones did. Katz estimated that this switch alone could save up to 250,000 sheets of paper a year.

Paper waste does not necessarily come from students printing useless information, but rather from accidentally printing twice, printing the wrong article, etc. In the new system you cannot print anything without approving it first, so theoretically fewer mis-

takes will be made.

While he hopes the credit limit will push students be more conscientious about what they print, Katz clarified that the limit is not at all meant to prevent student from being able to print out and bring readings to class. At the most, it is meant to encourage students to go back home to pick up the copy they already printed (but forgot) rather than printing it again for convenience.

In the future, it may even be possible for students to print using these machines from anywhere on campus, once the IT department can make the program downloadable for personal laptops.

The print job will stay in the printer for 24 hours, making life more convenient for the student with little time between classes. While the Mac drives in the Campus Center still aren't on the system, and duplex and color printing in labs are not yet possible, they will be soon.

Katz also hopes to give students in charge of printing for certain clubs "Club Cards" so that they do not have to pay for 50 color posters by themselves.

Teachers will begin accepting senior projects that utilize duplex printing. It's all "aimed at people being more thoughtful"; and Jeff jokes that he hopes students don't take "all this change" too personally.



photo by will anderson

## SMOG UPDATE NOTES FROM THE STUDENT FORUM

by joey sims

SMOG is safe - for the time being. Following a largely positive and constructive student forum on the issue, and a general improvement in behavior at the student space, SMOG is on far more solid ground than it was just a few weeks ago. Yet the campus-wide conversation on the issue continues - as does the larger debate around Bard's lack of student space.

"I don't want people to think it's over at this point," stressed Julie Silverstein, Director of Student Activities. "SMOG will remain under the microscope for absolutely the rest of the year, and potentially next year, depending on how this semester goes."

In the lead up to the student forum on the issue, which took place March 31st in the Faculty Dining Room, conflict arose over what approach students should take in fighting for SMOG. Jeremy Carter-Gordon, Secretary of the Student Association, stressed in an e-mail to the student body that all should come to the forum with "constructive and creative ideas as to how to find a compromise on this topic."

At the same time, Steve Pikelny, Chair of the Planning Committee, and Enrico Purita, a member of Planning Committee, started a Facebook group and petition with a more anti-administration tone. The group encouraged students to attend the forum in trenchant opposition to the administration's threat to close down SMOG.

"LET US STAND IN SOLIDARIY," the description read. The authors accused administrators of misrepresenting the intentions of the student forum: "At the forum, the institution of a 'no-tolerance' policy at SMOG will be discussed. If any student does not follow this policy, and they are caught with alcohol, SMOG shall be closed indefinitely. This revelation is an insult to any student that believed the SMOG issue

was still up for discussion." No such policy was brought up or discussed at the forum.

The group went on to list several students demands pertaining to SMOG - among them, that SMOG not be shut down without the proposal of an alternate space, and that "a safe space for drinking" be created for students on campus. Further demands stated that Erin Cannan, Dean of Students, should be pressured by students - and that if this was not successful, "students ought to organize in a manner conducive to creating social change." Protests and sit-ins were suggested.

The heated rhetoric of this campaign was not, however, on display at the forum itself. Aside from one or two tense arguments, the forum proved calm and at times even dull. After opening statements from Carter-Gordon and Ken Cooper, Director of Security, students formed a line and spoke one at a time. Occasionally an audience member or Carter-Gordon would interject with a related point. (A collection of thoughts put forward can be seen on page 15.)

In some areas, broad consensus was reached. Attendees agreed on the importance of SMOG as a student space; that SMOG was not in itself a problem, but the symptom of a larger problem with drinking on campus; and that SMOG could be utilized for events other than music shows.

Disagreement arose over whether Bard students were responsible for the hospitalization of a high school student who was taken away from SMOG in an ambulance. Administrators argued that attendees at SMOG shows were responsible for looking out for one another, Bard student or not. Students argued that the incident could not be taken to reflect upon 'Bard culture.' The high school student's age was incorrectly stated as 17 - he was in fact 18.

Silverstein stressed at the forum that students had more

power than they realized to demand more student space. "Students getting a petition going isn't magically going to create student space," Silverstein later told the FREE PRESS, "[But] if there is a particular thing that students want, and they can really show that need spread throughout the student body, [the college] will pay attention to that."

The college's 150th Anniversary Capital Campaign, which is raising funds for several construction projects, currently does not include a new student space among its goals. Jim Brudvig, Vice President for Administration, acknowledged that it might be time for the issue to re-emerge in a big way. "Maybe it should come up as a priority," said Brudvig. He admitted that the college is not currently advertising the need for a new student space to potential donors.

Following the forum, Carter-Gordon sent out a petition to the student body. The petition was co-authored by Purita (along with Cara Black, Head of Student Life Committee) and suggested a middle ground between the opposing perspectives within student government.

"We are a community so let's take care of each other," read the resolution which accompanies the petition. It stipulates that the amount of binge drinking and smoking must be reduced within SMOG, that the space had to be respected, and that when drinking did take place, it "must be invisible." The petition has accrued 263 signatures (as of going to print).

Silverstein stressed, however, that "what's in question with SMOG is not the value of it itself." It is rather student behavior that is under the microscope.

"It's on a good path right now," Silverstein concluded. "And our hope is that it continues that way, so we don't have to go any further."

## NEW COUNTRY: SOUTH SUDAN LIKE NORTH AND SOUTH DAKOTA BUT MORE

by nicholas carbone

Bard's Legrand Ramsey Professor of Anthropology John Ryle discussed the upcoming independence of South Sudan in a talk on March 30th. Ryle, chair of the Rift Valley Institute and once a member of the International Eminent Persons Group, presented the many problems that Sudan has faced in the past, as well as the challenges South Sudan will soon face as it reaches independence.

Ryle began the discussion with a history of South Sudan, particularly its civil wars, from the war that lasted from 1955 to 1972 to the more recent one that spanned 1983 to 2005. This most recent conflict ended with the promise of independence for South Sudan.

Today, South Sudan is planning to become the 193rd country in the world, while the remainder will become North Sudan. Currently, the people of South Sudan are trying to engineer nationalism so the founding of South Sudan can be perceived as an improvement over the past. They have

a flag, a national anthem, and possibly a national hero. However, according to Ryle it is hard to say if that will be enough.

Ryle expressed his doubts about the Sudanese government, saying that they plan to keep alive their usual technique of staying in power: creating confusion and dismay among the those who resist them (whether by bribing people or giving weapons to groups). Ryle went on to state that the governments of Darfur and other African countries use the same methods to keep their citizens at war with each other in order for them to stay in power. This corruption, he said, leads to incidents like 10 million dollars in oil revenue simply disappearing (this occurred in 2005).

Ryle also said the peace agreement of 2005, one of the few achievements of the Bush administration, carried with it dire and unintended problems. "It's called the Comprehensive Peace Agreement, but it's not comprehensive," he

said. "It's not comprehensive because it is an agreement between two warring parties, both of them backstage military autocracies in a land of many wars." He deemed the plan too ambitious.

Ryle predicted that "dark times lie ahead" for both the south and north as, after years fighting, they will have to work out how to live together in peace. While the picture Ryle painted of the present seemed bleak, the future will more than likely be worse. At the end of his lecture Ryle even admitted, bluntly, "...I don't know what to do about it."

It is hard for anyone to say what South Sudan should do so that it does not continue down the torturous path of other African countries like Darfur, especially when, according to anthropologists like John Ryle, the road ahead will continue to be a struggle.



## ADVICE IS NICE

by will anderson

Advice columns aren't exactly rare. They appear in newspapers, magazines, on the internet. And the advice covers all categories. Just last month I learned how to make a girl come from the same paper you're holding right now! But few are privy to the wisdom and overall greatness I bestow. And while most advice is prefaced by someone asking for it, I'm going to go ahead and shower this campus with all I have to offer. *All* of it.

### Down the Road

There's so much potential here I don't even know where to begin. I know, space is limited. I know, resources are slim. But hear me out:

Onion rings. Everybody loves them. They're delicious, easy to make, and currently missing from DTR's menu. Onion rings are how you make a girl come, not some new finger technique taught in the FREE PRESS.

Pancakes. Easy.

Smoothies. Over spring break I sauntered over to Oberlin College where, besides experiencing hell on earth, I drank a rather delicious smoothie in their version of DTR. Buy a couple blenders. You already have the fruits. Get to it.

Have daily specials.

### Bard

• Make a linguistics department so I can have something to moderate in.

### Kilne

Just focus on getting the soft serve machine fixed. I don't want to overwhelm you guys. Also it doesn't count as fixed if the only flavor is Cheesecake.

### Transportation

Do you guys need money? Allow local residents to use the shuttle for a monthly fee. There has to be at least a couple people out there who need to get back and forth from Red Hook and Tivoli. Put this money towards a new shuttle before the current one explodes.

Make a deal with ZipCar for students.

Provide transportation to Simon's Rock. Why should our younger counterpart get a ride here, but we can't get there?

### ResLife

The key system at Bard makes no sense. Why shouldn't I be allowed to enter my friend's dorms? Are Bard students really that dangerous that we need to be protected from one another? And if so, maybe the school should stop accepting students who pose such a threat. At the very least,

the card system should allow you add friends to your key, so they can swipe in at your dorm.

While building new dorms is great, ResLife needs to be focusing on another aspect of residential living: houses. There are dozens of privately owned houses scattered throughout our campus with the potential to be great Bard-sponsored residences. Many colleges actively pursue purchasing nearby residences for this very purpose. Lets get you guys to do the same.

### Alumni Offices

If the Two Boots plan falls through, I am going to question my existence on this planet.

### Katy Schneider

Don't think you can bring your car to campus and not automatically become my personal driver. Who do you think you are??!!

### Will Anderson

Don't leave writing your article until an hour before deadline, and maybe you'll write something actually kind of worth reading.



## BARD CENTER FOR ENVIRONMENTAL POLICY EVENT WITH FRACKING COOL STAR

by sebastian gutierrez

Bard, environmentally conscious institution that it is, played host to a screening of Josh Fox's *Gasland* on March 31st. One of the five 2011 Oscar nominees for Best Documentary, the movie investigates the effects of natural gas drilling and how it contaminates the ground water of American citizens.

There were three people on the panel that spoke afterwards. Two of them make a living studying the effects of gas drilling. The third was Mark Ruffalo. Yeah, that Mark Ruffalo, the one from *Eternal Sunshine of the Spotless Mind*, *Zodiac*, *Thirteen Going on Thirty* and *The Kids Are All Right*.

He's big on the whole environment thing, and has joined the tour of the film in hopes of raising awareness of natural gas drilling in the United States. Needless to say, this added draw turned more than a few heads, and Olin Hall was packed to the bursting point on Thursday.

The film took up a good amount of the evening. In a

nutshell, *Gasland* is a pointed and quirky look at the world of gas drilling, and the effects it is having on American citizens. At times horrifying, at times hilarious, it expertly weaves together the various stories of all the beleaguered farmers and backwater dwellers, whose drinking water has been contaminated by the chemicals used in the process.

Afterwards, the panel began. The speakers were Wes Gillingham, a Catskill Mountainkeeper, a Bard masters student whose thesis is on the gas drilling in Pennsylvania, and Mark Ruffalo, who, you will be pleased to know, is not a terrorist.

Anyway, they got to talking about the steps being made to ban fracking, the political climate around the issue, and what we, the uncorrupted, impressionable youth of America, can accomplish.

Questions from students made up a very small percent of the audience participation, (probably because were there to see Ruffalo). Instead, the microphone spent most of its

time in the hands of Hudson Valley natives.

However, not very many of these people asked any questions. They were more content to ramble on about how a difference can be made or offering a point that had already been made.

Even so, all three men on the panel were well spoken and educated about the topic, and evidently felt very strongly about it.

Afterwards, the crowd dispersed, and the few that remained charged down to the stage to meet Ruffalo. The movie star was very gracious, posing for pictures with students and generously answering all questions leveled at him.

Even beyond the novelty of having a movie star visit Bard College, the show was entertaining and informative.

(This piece originally appeared, in an earlier version, on the author's blog 'Films From the Super Massive Blog.')



## TUSCON SHOOTING TRANSFORMS ROLE OF CHIEF OF STAFF

by joey sims

April 8th marked the three month anniversary of the tragic shooting in Tucson, Arizona, in which six people were killed and Congresswoman Gabrielle Giffords was seriously injured. Since that day, many have struggled to make sense of those horrific events, which sent shock waves across the country that are still being felt.

For Pia Carusone '03, however, there was no time to even let the full impact of the events sink in. As Representative Giffords Chief of Staff, Carusone was immediately pushed into a position of leadership, and became the face of the Giffords office.

"I didn't have any perspective on what unfolded until at least two weeks after it happened," Carusone told the FREE PRESS. In the immediate aftermath of the shooting, Carusone spoke frequently on behalf of the office and Giffords herself. She was interviewed by Brian Williams and Anderson Cooper, and became a proxy between the press and the Congresswoman's family.

"That's not something that I do that much," she admitted. "I'm not the face of the office – the Congresswoman is. But it just seemed like the right thing to do, and what was necessary at the time."

In recognition of her hard work during difficult times, Carusone will be awarded the John Dewey Award for Distinguished Public Service at this year's Commencement. "[Pia has shown] leadership under immense pressure," said Jane Brien, Director of Alumni/ae Affairs, about the award. "She stepped up during this tragedy and made everyone proud."

"I certainly didn't expect [the award]," said Carusone, who graduated from Bard in 2003 having double majored in human rights and clinical studies. "It's very nice. I obviously am proud of my alma mater. I talk about Bard to as many people who will listen."

Though an active presence on campus during her time at Bard, Carusone had no plans to enter politics. As Bard's first graduating human rights major, Carusone intended to get involved with human rights efforts in Africa. "But after I graduated, the more people I networked with and spoke to, the more I became aware of the real concerns with the priorities and path of the current administration," she said.

"Bush was coming up on re-election, and the humans rights community was aware that his re-election would have meant reduced funding and a more difficult path for many projects that we cared about. It was only because of that I eventually turned my eyes towards politics."

Carusone first worked on Howard Dean's primary

campaign in New Hampshire. Later she managed the primary campaign of Avi Green for Massachusetts State Representative. "I learnt more there than I have in any other work environment," she recalled. "You learn how to do everyone's jobs. You learn what has to get done."

Though Carusone did not intend to remain on a political career path, "one thing led to another." She worked on John Kerry's presidential campaign and a City Council race in Oakland, CA. Later she managed campaigns of New Hampshire Congresswoman Carol Shea-Porter and Maryland Representative John P. Sarbanes.

In the case of Giffords, Carusone joined the existing staff of a relatively fresh office. "She is young – not just in age, but she's also young in her tenure, so she doesn't have decades of tradition in her office," said Carusone. "I was able to join a staff that is very fast paced. There is no stale energy here. It is a very progressive, forward developing office."

She described Giffords as "super smart, committed, and pleasant to be around," adding that "not all of them are."

Carusone is cautiously optimistic about the Congresswoman's recovery. "She is recovering very well," she said. "She is a very resilient person, physically and mentally. She is exercising every day, participating in speech therapy, and really moving very quickly."

"There is no set guideline for how one recovers from this type of injury. It is individualized...it is a long process."

In the meantime, Carusone has tried to keep the office "running as normal." Work on casework built up by Gabe Zimmerman, Giffords' director of community outreach, who was killed in the shooting, has continued as normal. The office was able to extradite an Arizonian from Egypt during the unrest in that country.

"We've been successful in doing some outreach events, events we would have done with the Congresswoman," said Carusone. "Problems still exist, and people still need help."

Carusone was particularly proud of the nationwide EMT trainings the office organized on March 19th. Carusone was a member of Bard EMS all four of her years here, and ran it for two years. The event proved a coming together of her Bard experience and her current position.

"It was an interesting experience to have because of what happened here," said Carusone. "And it was a proud moment for me, as an EMT and a former member of the Bard EMS squad."



## BARD'S MODERNIST SPIN ON SEXUAL POLITICS OF 1900

by benjamin powers

"Whatever happens just happens." So says The Count (Stephen Parnigoni) in Bard's recent rendition of *La Ronde*. Set in 1900s Vienna and first published in 1903, Arthur Schnitzler's play depicts a variety of characters before and after sexual encounters with one another. The play seeks to examine sexual morals, especially in relation to class ideology. By bringing together characters across all spectrums of society, the play offers a sharp social commentary on how sexual interaction transcends the boundaries of class.

The production was directed by Benjamin Mosse, a Bard newcomer who has directed numerous other works, including the award-winning *Waxing West*, *Pitch*, and *Harvest*. Mosse was interested in the play because he felt its themes are as relevant today as they were over 100 years ago, when *La Ronde* was originally published.

"The original play alludes to not only the ability of sexual encounters to move throughout society, but also to the spread of syphilis," said Mosse. "We can see it is still relevant today due to the film adaptations of it, as well as recently, numerous gay adaptations of the story.

"What I see it as, though, is an investigation or meditation on relations at large. Not just the sexual aspect of them, but how our ways of meeting people today are very formulaic. We move from person to person, and repeat various words and actions that are part of this formula."

Mosse was interested in approaching the play through a contemporary lens. "So obviously we did not design the set to look like 1900s Vienna - and we got rid of some of the archaic language," he said. "What I wanted to do was infuse it with a sense of vitality that was free of stylistic constraints and convey the idea of the play freely to the audience. Plays have the ability to generate entirely new worlds - and if these worlds have rules, then the audience will follow."

Schuyler Helford, who played The Actress, agreed that the play still resonates. "It is playing with the idea of infidelity and does a very good job reflecting the different ways a sexual engagement can go; whether you end up in a relationship with the person, or being just friends, or hooking up without the emotional attachments," she said.

Helford's co-star James Reid concurred: "The ideas in this play don't fundamentally change. Even though some of the language might be archaic, the themes are still applicable because everybody deals with them."

The two had different ideas about how to approach their characters. Helford sought to keep The Actress ungrounded and to push the boundaries of the character, mindful of avoiding 'famous actress' stereotypes. Reid, on the other hand, saw his character as representing the neediness found in some men.

"Casting is the foundation for making the world the play exists in," said Mosse. "I didn't typecast for this play. What the casting involved was a bit of 'crystal balling,' or looking for the magic that is there for the five minutes or so you have in auditions."

The production was set against a stark white set. The back of the stage is half trimmed pristine wall, half decrepit collapsing shell. The stage is taken up by ten skeletal bed frames, with bare light bulbs illuminating each bed. Unlike the original production, all ten characters stayed onstage for the duration of the play, interacting intermittently with one another as different sexual seductions between various couplings of men and women took place.

"Having all the characters on the stage at once allows for the audience to see the juxtapositions of the play better and calls up the idea of memory, ghosts, and time that this play depicts," explained Mosse. The interchangeability of the characters' partners could be easily observed with all of the character onstage. Conversations between characters would also frequently cut off as one character finished the conversation with his/her next partner, emphasizing the formulaic nature of the relationships.

The whole play followed the track of a sexual endeavor; the rising action is demonstrated in the various seductions, while the climax is the ten characters coming together in a mass of darkened forms in the middle of the stage and engaging in simulated sex. Finally, the play concludes with the aftermath - and the inevitable conversation of "So...what now?"

The play ends on an unresolved note, as some characters walk away satiated, while other yearn for something more tangible and real than the fleeting experience they just had. At one point The Poet, played by Milo Cramer, asks The Little Miss (Marie Schleaf) a simple but pertinent question: "Are you happy?" At the end of the play, as you hear the click of The Whore's (Sierra Swan) high heels echo out of the darkened stage, you get the sense that no character is truly happy, and they're merely living by the mantra of, as The Count put it, "whatever happens just happens."

# MOVIE REVIEWS

## SOURCE CODE

by nicholas carbone

Duncan Jones' sci-fi flick is an enjoyable adventure that jumps right into the action from the start and never lets you go until the end.

In *Source Code*, we follow Army Captain Colter Stevens (played by an intense Jake Gyllenhaal) who discovers he has been forced into a military operation that requires him to relive eight minutes of someone else's life in order to stop a possible terrorist attack.

Gyllenhaal delivers an excellent performance as Stevens, giving a necessary humanity to the character in a film filled with technological complications and sophisti-

cated gamesmanship. The rest of the ensemble fulfill their roles well in minor parts, but everything really comes down to Gyllenhaal.

The movie progresses along two tracks, as we follow Stephens both in real time and as he goes back in time. The constant trips to the same moment never become tiresome, as there is always some new complication. Through terrific cinematography, a suspense laden script, a fast-paced score, and dazzling visual effects Jones deftly creates a complex sci-fi world.

One of the unfortunate failures of *Source Code* is the ending of the film, which I won't spoil. There are times when the film seems very Hollywood, and the end is definitely one of those times; a film so unpredictable should have had a more inventive ending to match the rest of it.

*Source Code* does deserve praise for leaving so much ambiguity in the meaning of certain concepts. Even though I disliked parts of the ending, it definitely leaves a variety of questions unanswered, which will benefit the viewer that desires multiple viewings of the film.

I have to admit that I'm a fan of Jones' previous effort *Moon*, which boasted an incredible performance by Sam Rockwell, so I probably have a bias towards this film.

That said, cinephiles should enjoy seeing the many references within Jones' film, ranging from *Groundhog Day* to *Quantum Leap*.

I recommend taking time out of your day to have a fun time watching *Source Code* - it makes every second count.

## RANGO

by elena watson

Before we get started, let me just state for the record that I do not like animated children's movies. *Up*, *Wall-E*, *Toy Story 3*—all left me with a sickly sweet taste in my mouth, similar to those awful chalky hearts they sold at the Green Onion for the entire month of February. They might be all right for children, I suppose, but for me they're just too damn cute. (The movies, not the candy.) But before you start throwing rocks at me, let me defend myself by saying that I really, genuinely enjoyed *Rango* very much.

In fact, I was surprised by how much I liked it—not just because I went into it expecting another Pixar-esque love fest, complete with dewy eyes and wobbly confessions of feelings—but because on top of being the complete opposite of the usual animated movie formula, the overall graphics and art design of *Rango* are really quite beautiful.

The movie starts with the gecko, eventually known as

Rango, safe in his terrarium and feverishly directing a play he's written, which features such fine actors as headless Barbie, wind-up toy goldfish, and palm tree.

No sooner has the director meticulously set his actors in place, when the terrarium falls from the back of the speeding truck in which it's carried, and smashes on the pavement. I have no idea how they do digital animation, but whoever did it for *Rango* is the very best. The terrarium explodes in a photo-realistic whirlwind of sand, glass, and water.

This kind of meticulous detail is impressively kept up for the rest of the movie, from the scorched desert scenery, to the richly textured characters, of which Rango is actually among the least visually interesting. His pale green skin and tiny round eyes have got nothing on the assorted toads, rats, and hedgehogs that inhabit the desert town of 'Dirt.' It's the voicing that makes the little chameleon stand out.

I think I read somewhere that in nearly all of his movies, Johnny Depp has tried in some way to disguise his

undeniably handsome face. In *Edward Scissorhands* he hid behind ghostly, scarred and spidery black hair; in *Alice in Wonderland* he was barely recognizable beneath fraying orange locks and lurid makeup. According to the commentary on *The Pirates of the Caribbean*, he wanted Jack Sparrow to have a blue nose.

Depp (or can I call him Johnny?) has always seemed more comfortable when he's able to hide his good looks, and this role is therefore perfect for him. Behind the disguise of a skinny chameleon, Johnny is given free range to experiment, twisting his voice into a snarling southern drawl, or stretching it into a poshly accented falsetto.

Although his famous face remains hidden, Johnny—no, this feels weird—Depp's acting is undoubtedly one of the highlights of the movie. (Also, look out for subtle references to his older movies—there are quite a few.)

Beautifully animated, well acted, and sharp as a proverbial tack, *Rango* is very likely to become the best animated movie of 2011—unless Hop really blows us away.

## LIMITLESS

by mariel norris

Directed by Neil Burger, *Limitless* begins with its hero, Eddie Morra (Bradley Cooper), standing on the ledge of a New York City skyscraper as thugs beat on his door and cars speed past hundreds of feet below.

It then rewinds, and we learn that Eddie is an aspiring but uninspired novelist who can't write more than one word of his novel. His apartment is in shambles, he is grungy and depressed, and his girlfriend Lindy (Abbie Cornish) has just dumped him. At this point in the movie, I hoped things would turn around for Eddie. But when things do start to look up, I somehow stopped caring what would happen to him.

He runs into his ex-wife's brother, Vernon (Johnny Whitworth) who gives him NZT-48, a drug that provides access to the brain's full potential. Eddie unquestioningly takes it and immediately sees the world in more vivid colors, seduces his landlord's bitchy wife by impressing her with his sudden knowledge of law, and with a burst of inspiration types away at his novel as words pour down from the ceiling.

He continues popping NZT although he becomes a firsthand witness to the dangers that can befall those involved with it. With the drug skyrocketing through his brain, he

instantly learns concert piano, drives fast and has no accidents, and shows off to everyone with his seemingly endless knowledge of everything.

Lindy and him get back together because she is amazed and "a little intimidated by him." He never seems remotely troubled by the fact that she and everyone else admire Eddie-on-drugs, who in no way, shape, or form resembles his non-intoxicated self.

One day, he dives off a cliff, and while wading around in the water, he has the epiphany that he needs to do something greater in life than just write books. So he heads over to Wall Street and makes a fortune working for the sleazy corporate tycoon Carl Van Loon (Robert De Niro) because this is his idea of finding a higher meaning in life.

The drug starts seeming suspicious when things begin to blur, and he gets into some fights, has sex with a variety of women, and then forgets it all the next day. When he sees on TV that a woman was murdered the night of his blackout, he suspects he might be the murderer.

He finds out that other clients of Vernon have died from NZT, yet he continues to take it. He has built himself a life for someone he is not, and in order not to fail in his new life, he must remain forever intoxicated. When Lindy recognizes the drug's dire consequences, she asks him to stop taking it.

She tells him he is not Eddie when he's on the drug. Even in this moment, Eddie makes no effort to understand what

she means. Never in the movie does he stop to think about what he's doing and who he is.

He becomes a robotic character who is impossible to empathize with, and for this reason I progressively lost interest in his plight. He promises Lindy he'll eventually get off NZT, but by the end he has men working for him to keep an improved version of the drug coming. With this limitless supply, will there be negative consequences or will he be perpetually brilliant? And why does Lindy seem perfectly content at the end even though her boyfriend's success depends on a drug, and he clearly does not plan to uphold his promise anytime soon? The movie leaves these issues loose and dangling.

Eventually, thanks to the handy pill, Eddie has more power than Carl Van Loon himself. After nearly dying multiple times, putting Lindy's life in danger at one point, and maybe murdering a woman, he seemingly has his life all under control because he has figured out how to get an unlimited and improved supply of NZT.

The movie therefore sends a very confusing message: Drug-enhanced knowledge may be unhealthy and dangerous, but it may also cause success in life.

That said, go ahead and watch it if you're in the mood for a fast-paced, action-filled, fun movie filled with suspense and twists. Just don't try and dig up the underlying message because it isn't there.

# MORE MOVIE REVIEWS

## BATTLE: LA

by j.p. lawrence

When I was a young boy, I would play war with my toy soldiers, getting them into ridiculous, explosion-filled situations and then having them survive due to the grit of their heroism. Looking back, I feel those boyish fantasies made more sense and felt more original than the cliché-storm that is *Battle: Los Angeles*.

The movie, pitched as a military movie that just happens to include aliens, is half video game and half recruiting ad for the Marines. Set in the titular Los Angeles (obviously), the premise of the movie is a worldwide alien invasion force happens to land right next to our heroes.

Conveniently, the aliens, despite their ability to traverse the galaxy, decide not to bomb us from space, because that would be too easy. They choose instead to engage us in urban warfare, which happens to be the one thing the United States military has been practicing for the past decade. Worse, the aliens decide to fight against an entire platoon of war movie clichés — they should have just given up once they saw Aaron Eckhart's chin.

Eckhart, looking at times like a gritty MacGyver, plays our hero: the gruff veteran with a dark past, ever so close to retirement. The rest of the cast, too, comes right out of

the war movie express kit: the inexperienced commander, newly married; the shell-shocked crazy guy; the baby-faced rookie; the foreign soldier angling for citizenship — even the spunky female soldier, played by Michelle Rodriguez, who played a spunky female soldier in both *Avatar* and *Predators*.

The plot would have made a great video game, since new element is as simple as a checkpoint in *Call of Duty*: get to this place, rescue the civilians, escape to that place, investigate that mysterious signal, destroy this, destroy that, kill, kill, kill. The movie loves placing its characters in impossible positions and then killing off members of the platoon to show exactly how real this shit is. However, this creates less of a feeling of suspense than a feeling of anticipation; with so many characters, the movie felt like a horror movie, as I eagerly waited to see who would die next.

Not content to rip off war and horror movies, the movie also delves into zombie clichés: a trip to the abandoned grocery store, ponderous debates about leaving party members behind, and completely unnecessary romantic tension mark the story. In addition, there's an invasion of sci-fi tropes, including technologically advanced aliens after our resources, pushing Earth's defenders into seemingly insurmountable odds. Luckily, Eckhart's character is the modern-day reincarnation of Sherlock Holmes, so at no point should the viewer ever doubt that humankind will

lose. (Spoiler: they don't.)

And how much doubt can this PG-13, Pentagon-backed movie have about the superiority of the American Marine? This movie blows right past subliminal, or even liminal advertising for the military, instead opting for super-liminal with all-caps gusto. In fact, in what should be the emotional climax of the movie, Eckhart's character consoles a grieving party member with, basically, a pitch to everyone in the audience to "Join the Marines! Now!" As the credits rolled, I half-expected to see some heavy-chinned, big-bicep, gruff voiced Marine recruiter pop up from behind the screen, ready to offer me a life of adventure, camaraderie, and killing ambiguously water-based aliens.

That all the troops look the same, and that their backstories are pretty much irrelevant, is par for the course for a military movie. We don't care whether they live or die, because their worth to the audience rests in how much ass they kick or how and when they die.

In other words, the soldiers are endowed with about as much humanity as the aliens. For the audience, they are simply toy soldiers of an inferior quality, the kind you'd find in the discount aisle of grocery stores and truck stops — the home, incidentally, of DVDs of *Battle: LA* for years to come.

## RUBBER

by mickey silberstein

Horror movies, especially in the slasher genre, have a habit of falling prey to formula: a maniac / monster / reincarnated janitor kills unsuspecting victims with powertools / gimmicks / dreams. Reading the synopsis for *Rubber*, Quentin Dupieux's latest directorial effort, you may think it's a riff on this tired formula, taking it to its extreme logical conclusion by having the killer be a tire named Robert who blows people up with his mind. It's a clever idea, a sort of absurdity that one more often associates with *Aqua Teen Hunger Force* than Cannes.

Dupieux's film, however, immediately makes it clear that it has greater ambitions than simple silliness. The opening scene establishes *Rubber's* unique frame, with a monologue given directly to the audience, arguing that every story has an element of "no reason." It then turns out that the monologue actually is being given to the audience: a

group of people in the desert watching through binoculars the same film as us. It's this strange, meta-structure that keeps this movie from being just another B-movie parody. The fiction of the events onscreen is repeatedly highlighted throughout the movie, with a police lieutenant (Stephen Spinella) acting as the inept architect of it all. When some plans go awry, however, *Rubber's* already shaky reality spirals further into bat shit existentialism.

The film's self-consciousness is only one part of its idiosyncrasy. Briefcases with strange contents, a stubborn veteran, and an out of place French woman are all a part of *Rubber's* "no reason" dogma. As events unfold onscreen, you can only react in two ways: you can be perplexed, or you can embrace the madness. If you find yourself asking, "Why?" the only answer you're going to get is, "Why the fuck not?" It could be a frustrating experience if you like things like plot and reason, but otherwise, you'll most likely have a great time watching this schizophrenic fever dream.

In a film like this, which seems as focused on messing with its audience as the later seasons of *Lost* (that's still

relevant, right?), the technical aspects could have easily been forgotten in the fray. Fortunately, this is not the case. Dupieux's camera flows gracefully about the dusty land, carefully framing *Rubber's* bizarre imagery in surprisingly pretty compositions.

In this respect, Dupieux's background directing music videos (for tracks he composed) is most evident; *Rubber* often has a surprisingly poetic feel, especially for a movie about a tire blowing up people's heads.

Honestly, I can't figure out the backlash this movie initially received. *Rubber* is a sharply written, smartly conceived, and beautifully shot piece of surrealism that thoroughly destroys any expectations one might have of it. While the ending hints at a sequel, I can only hope Dupieux lets this remain a single artifact, a pure marriage of absurdity and gore.

# AREN'T THEY GREAT



## PEER HEALTH ANSWERS YOUR QUESTIONS

Dear Peer Health,

Okay, I've just gotta say it: I'm totally self-conscious about my vaginal secretions and the lovely odor that accompanies them. I swear when I walk into Kline on talapia day, I do a double-take to make sure it's not just me. Could you please calm my nerves about what's normal and healthy, and what warrants a trip up to Health Services?

Sincerely,  
Honorably Discharged

Dear HD,

So many women often wonder about the look and smell of their vaginal discharge - which varies from week to week depending on stress, diet, and where you are in your cycle. The truth is, many of us are anxious about what is actually a healthy sign that your parts are working and are well-lubricated; most guys say they dig a light smell, and that it turns them on sexually. Here is what's healthy, and what's not:

Around ovulation (typically for a few days halfway between your periods) your discharge might be thin and clear. This makes it easier for sperm to pass through your cervix. When you are not fertile, or if you are on hormonal birth control, it may appear thicker, and cloudy-white

or slightly yellowish. As long as there are no curd-like chunks involved, you're good to go. It may smell lightly like fish or vinegar, but not to an incredibly unpleasant degree.

If your discharge appears more like cottage cheese, is very watery and profuse, has a strong odor or is of a color other than off-white or slightly yellow, consider calling up Health Services (845-758-7003). It's most likely that, if anything, you may have a nagging bout of yeast infection, bacterial vaginosis, or a bacterial STI like gonorrhea or chlamydia. The upside: all of these listed are 100% curable with medical attention.

Peer Health

Dear Peer Health,

Please clear up an ongoing point of debate between myself and one of my friends. She claims that the cold sores I get on my mouth are herpes and that because of this, I shouldn't consider performing oral sex on anyone - at least without a condom or dental dam. Don't get me wrong - I've got nothing against using the trusty barrier methods - but just the idea that I have the... H-word... freaks me out considerably.

What's the truth?  
Virally Loaded

Dear Virally Loaded,

Like most issues of sexual health, there exists a gray area of fact between you and your friend. Oral herpes (Type I) is different from genital herpes (Type II) - they are two different strains - and your friend is right about those cold sores. If you've ever had a cold sore, even once, then you have oral herpes... along with 85% of the entire population. Someone can get oral herpes from all sorts of non-sexual contact like sharing drinks, utensils, or casual kissing. Generally, you only get Type I herpes around your mouth and Type II on or around your genitals. But while the strains are different, oral herpes can still be transmitted to the genitals.

Here's how all of this relates to your sexual encounters and safety measures: for someone with Type I (oral) her-

pes, it's much less likely they will acquire Type I on their genitals due to the presence of infection-fighting antibodies. However, if you were to go down on someone within two weeks of an outbreak of oral herpes, it is possible that you could pass it on to someone's genitals which would manifest itself in a way that is similar to Type II herpes (bumps, sores, etc.) Here's the great news: Type I herpes, in the rare event that it does transmit to the genital area, is MUCH milder, more comfortable, shorter-lasting and all in all easier to deal with and treat.

Keep in mind that the majority of adults do already have Type I herpes, even if they don't have Type II, and that passing it onto the genitals, while possible, is very unlikely.

Peer Health

Dear Peer Health,

After I have an orgasm inside my girlfriend, she keeps moving really fast and my dick is so sensitive it hurts, but I don't want to ruin it for her. Any suggestions?

AchyBreakyDick

Dear AchyBreakyDick,

It sounds to me like there are two things going on here, both of which can be addressed in a conversation with your girlfriend. The first issue, increased sensitivity after coming, may not be something you think about if you don't have a penis. Find a non-sexual, safe time to talk about this with your girlfriend and let her know that it is an issue. It can be scary, but talking honestly about sexual needs and desires is important, and can bring people closer together.

Brainstorm what you can do about it. To us, it sounds like you are coming before she does, or before she is finished, or that you guys are attempting to come at the same time. Coming before your partner is not a failure. Most people find it an immense pleasure to have given

pleasure to his/her partner. That's part of loving someone, and if not love, it's part of connecting deeply through sexuality.

If you are finding you constantly come before her, maybe experiment with toys you both are comfortable with, trying new techniques, or just moving slowly. Remember, there is no correct or right way to have sex, and coming simultaneously isn't the holy grail of sex. Sex can involve starting, stopping, taking breaks, and simply stopping for a few minutes to regain your druthers after coming. It is not all sleek and seamless. Either way, talking about it and being brave enough to address your needs will probably bring you two closer, and not drive you apart.

Peer Health



send your opinions to [bardfreepress@gmail.com](mailto:bardfreepress@gmail.com)

## THE SHUTTLE SAGA CONTINUES

by *gavino garay*

On the second to last night of Spring Break 2011, Bard transportation sent out what is known as the 'Turtle Shuttle,' capable of carrying about a dozen passengers, to pick up some 25 Bardians returning to campus from the Poughkeepsie Train Station.

Yasaman Ahrari '14, who had pre-arranged a cab, said she also saw the Turtle cramming in way too many students late Sunday evening.

The transportation web page posted no warning. Everyone was crammed in like sardines in a can for the 40-minute ride upstate. Did Bard transportation, so often fearful of placing even one extra person on the regular 33-passenger shuttle, not anticipate a big group of students returning Saturday evening from spring break? Meanwhile, the

regular 33-passenger shuttle ran normally at Bard.

"If a tire falls off I'm in big trouble," said the driver to the group of complacent students sitting on top of each other and on various pieces of luggage. "I'm not supposed to take extra people on here, so find a way to get in between the aisles." The girl sharing the front seat with me laughed in disbelief.

The comments were reminiscent of those I heard made by a shuttle driver late March 4th, when the shuttle breaks were pulsating abnormally and the alarm was sounding. "We'll see if we make it back," the driver said then. Abby Zwick '13, who was riding with me, texted her friends half-sarcastically saying we might not make it.

And what if the driver had stuck to his protocol that eve-

ning on the ride back from Poughkeepsie? A dozen students would have been left stranded (and furious) – a move that Bard transportation has been known for pulling before.

At the end of the day, Bard transportation has claimed that it is the students' responsibility to make it up to Annandale-on-Hudson, an area some refer to as "the sticks," at their own expense. A taxi ride from Poughkeepsie will set you back some \$50-\$60. It seems like Bard transportation's recent accomplishments (including the addition of a school bus on the weekends to the regular route, and a Hannaford shuttle) have been contradicted with setbacks like this one, leaving students wondering if they can ever truly rely on the shuttle, which is beginning to circulate like a running joke.

## IN THE MIDDLE OF NOWHERE IS IN THE MIDDLE OF EVERYTHING

by *raguia mostafa*

I always thought that people who live in the middle of nowhere are stuck in their own little bubble. I thought they knew nothing about the world, that because everyone knew everyone they were busy gossiping all day and never cared about the rest of the world. I was under the impression they thought their small towns were the whole world.

When I pick up the local Hudson newspaper, all I see is world news, possibly because there's nothing going on here more than the occasional "Did you see Brenda's new haircut?" "No, but I heard the Ford's aren't sleeping in the same bedroom anymore".

When I talk to random people in New York City, and I say I'm from Egypt, the automatic answer is "oh, isn't there shit going on there or something? Must be super exciting!" And I wonder if they say the same to the Japanese.

But up here, in the middle of nowhere, where there is so little to do, you feel like you want to die a slow painful death just so that you can entertain yourself for longer -- people know. And they know because there is nothing else to know.

In the city, people spend so much time on the

subway, in Starbucks, walking, waiting in line and working, that they have no sympathy left to share with children of the revolution (even though it was televised) or with the victims of a tsunami when they come home. It's like there are so many distractions in one day that they don't have a single feeling to share with people somewhere as far away as Africa. Most of them come home to watch a movie or a comedy show, order Chinese and crash.

In the Hudson area, everything closes before sunset and people have nothing to do, nowhere to go. There are only so many movies you can watch. So they read the newspapers, they watch the news, call friends, and pray that "their hearts go out to us". And then I noticed that all the human rights and political science majors come from small places, little towns where there is nothing to do after sunset, where every fifth person has a car and everything and everyone is within walking distance.

All the business, engineering and economics majors are students who come from Houston, Detroit, Boston, New York City and all these big cities.

Dance, theater and art majors are, as expected, from the West Coast. Most of them are either vegetarian, vegan or allergic to gluten. But that's off-topic.

So the human rights majors, the ones from the small towns, are the ones who are well aware what kind of "super-exciting shit is going on down there", they're the ones who would never use words like "super exciting" or "Oh-My-God SO cute!" or "Isn't that rad?". They're the creators of human rights campaigns, awareness groups and summer camps. They're the loyal Nirvana and Beatles fans who frown upon those who blast house music and love Lady Gaga.

I noticed that as much as there was nothing to do in small towns, the small town kids are the cool kids. And the big city kids are the ones who listen to mainstream pop music, play *World of Warcraft* and *Call of Duty* every day and don't care about what goes on up their street, let alone Cairo.

(This piece originally appeared in *Caravan*, the student newspaper of the American University in Cairo.)

## PAY TO PRINT? ALMOST STUDENTS UNSURE ABOUT PRINTING CHANGES

by gavino garay

"If closing SMOG doesn't get people riled up, paying for printing will," exclaimed Esme Ellis '12, who is upset with the idea of having to swipe to print - and eventually pay to print, starting next semester. "I didn't see this coming at all."

The transition has been advertised throughout the library as though the prospect of swiping to print was an exciting change. Posters read "A new way to print!" Students seemed skeptical. "If I have to pay to print," Travis Bostick '12 said, "Bard better never ask me for a donation."

It looks like another one of Bard's stealthy and relatively undemocratic changes for the "better." This time it seamlessly fused economic motives with environmentalism, making it difficult to argue against the project because of its green, earth-friendly nature. Jeff Katz, Dean of Information Services, and Laurie Husted, Environmental Resources Auditor, sent out an e-mail stating that the paper saved "would pile nearly twice the height of the library building." They also pointed out that "credits/charges" will be activated in "phase three" of the project over the summer.

As is, a typical student has hundreds of documents to print, many of which are articles not found in book form at the Stevenson Library. Because of this, many students are aggravated about the idea of paying for a service which is required by them for class.

Moreover, not all students own an iPad or Kindle, so printing is a necessity. In addition, some students attend Bard on full financial aid, which might make paying for printing difficult for them. Did Bard take this into consideration?

On a positive note, most librarians seem very willing to help out in the process. They were seen bustling around the printers late into the evening March

31 (the day swiping was implemented), assisting those with difficulties. Apparently people who are not on a meal plan or studied abroad last semester were having trouble. One librarian said to me, "We're still trying to work out the glitches."

The real glitch, however, could come when students have to print numerous documents for the school itself, like a senior project, which the library keeps a copy of. "What are we going to do when we have to print three senior projects?" asked Carrie Zwieback '11. "Are we going to have to pay for that?" She read the e-mail aloud on a shuttle ride to Red Hook, which got heads turning and students wondering how much they would have to pay.

"In the UK I think they have to pay 1.5 cents per sheet," said Dardan Lajqui '11, who is currently writing his senior project. Ilmet Balje '11 also noted that paying for printing is not a new trend: "Everyone everywhere else already has to pay for printing." At the University of Witwatersrand in South Africa (the University that hosts one of Bard's study abroad programs, IHRE) it would be a dream come true if its 25,000 students did not have to pay to print. Instead, they purchase what are known as "reading packs" at the beginning of the semester, which are printed and bound together and filled with all the readings from the teacher's syllabus.

It seems at times like today's Bard students are living through history. We will have been the last generation that attended SMOG, and the last to print freely in a school that prides itself on education and liberty. As for Ellis, she says, "We don't have a way to voice our concerns with any sort of weight." She feels that this is just one more of those changes that students resent, but can do nothing about.

## NOT AGREING 2 DISAGREE CONFESSIONS OF AN ASSENTING PRINTER

by ezra glenn

I'm just going to come out and say it: I like the new printing system. I think it makes sense. I'm probably not going to win tons of favor saying this, but I think they should've instituted this system years ago.

For starters, the number of times I have tried to print something in the library or Henderson and been thwarted by printers backed up, knee deep in print jobs forgotten by their executors or neglected by students who, frustrated and running out of time before class, pressed print over and over again, is high. Higher than it should be, which is zero. Because not only is it an egregious waste of paper, it makes everyone's lives more difficult when we are forced to wade through pages of signs printed with the wrong date on them. In my experience so far with the new printing system, this is not the case. It seems that the system, as of now, exists primarily to prevent waste, a cause no one can really argue with.

In addition to excising the pile of abandoned reserve-web (oh, sorry, "Reserves-Direct") articles, last-minute poetry assignments, and FYSEM symposium response papers from print-areas, I think the new printing system has another benefit: it's (kind of) fun. I don't know about you, but I really like feeling like I'm in an eighties movie about the future. The PHAROS system is, somehow, as incredibly outdated-seeming as it is futuristic-ish. The name sounds Egyptian, but it's in all capital letters to make it seem more contemporary. The graphic component is just a slim cut above the "green letters on a black background" technology, which I find especially charming. Also, it's like a video game where you get to play on Beurocracy's team. What's that? I have to put in my username, swipe (IN ANY DIRECTION), check a box AND press a button? SWEET. Also, there's a

decoy print button to trip you up. That's some smart tech.

In all seriousness, I am a loser for liking this printing system, but I do. What can I say? I enjoy pressing buttons and swiping cards. And also the paper-saving thing. That's good too.

As for having to pay for printing next semester (as the ominous wording on the library signage suggests), I don't really know what to say. It seems like we'll have some reasonable quota of pages allotted to each of us for free, and then we'll have to start paying. If I was designing the scale I'd give seniors extra pages. I would also make it so that we could pay for printing using meal-swaps. Paper is chock full of fiber and we can start using soy-based inks for protein. Traffic at Kline will be alleviated and we can build ten new dorms. Okay, bye.





# MSD CNX + SKNG

If anyone knows a good place to think around here please let me know. I'm in the market. My budget is in the mid fifty thousands.

Me, a small brown vulpus. You, a bearded director of security at a small liberal arts college in the hudson valley. We haven't yet met, but I hear you can't stop looking for me. In truth, I can't stop looking for you either. But I'm shy. I'm stressed. My hair is falling out. I think I might have the mange. Meet me behind Sands -- maybe bring some warm milk?

I hear the new shuttle has reclining seats. And each seat has a light you can turn on and off. And there are cup holders. And each seat has its own mini TV. And it's bigger on the inside. And it doesn't need drivers because it can drive itself. And it flies. That's what I heard.

Me: A SMOGCOP. You: Paycheck. I love you, but I don't think even you are worth this.

Me: a gun. You: Ken Cooper. U HAV ME.

Dear America: You look cute in your leather jacket and sometimes I see you swaying to the music at smog in this really particular way. I like you. I have a moustache. I am a walrus.

I heard the new shuttle is made of ten babies which were made of spliced human and shuttle dna and also they run on babies or on baby's breath which is a flower but it is also the breath of a baby so if your baby is a smogcop please contact the breath-tank of the shuttle for more information and breathing.

I heard the new shuttle is just the old shuttle wearing a new outfit.

I tried to go out this weekend but I had a mechanical failure. If you are a bus of a woman please contact me at: parking lot. I'd really love to meet up sometime this week and talk about my glory days as a professional designated driver and part-time party host.

Roses are dead, violence is cool, we need more student space and also a discussion forum for the children of alcoholics. A poem.

IF YOU ARE AN ACCEPTED STUDENT PLEASE COME HERE AND TAKE OVER THE FREE PRESS. THERE ARE MANY POSITIONS AVAILABLE INCLUDING: JANITOR, INTERIOR DECORATOR, DIRECTOR OF THE FIRST YEAR EXPERIENCE, AND LEON BOTSTEIN.

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Do you like Bard? Do you like making short films?  
The Office of Alumni/ae Affairs announces the  
\*'2 minute film competition'\*  
Details at [annandaleonline.org/filmcontest](http://annandaleonline.org/filmcontest)

