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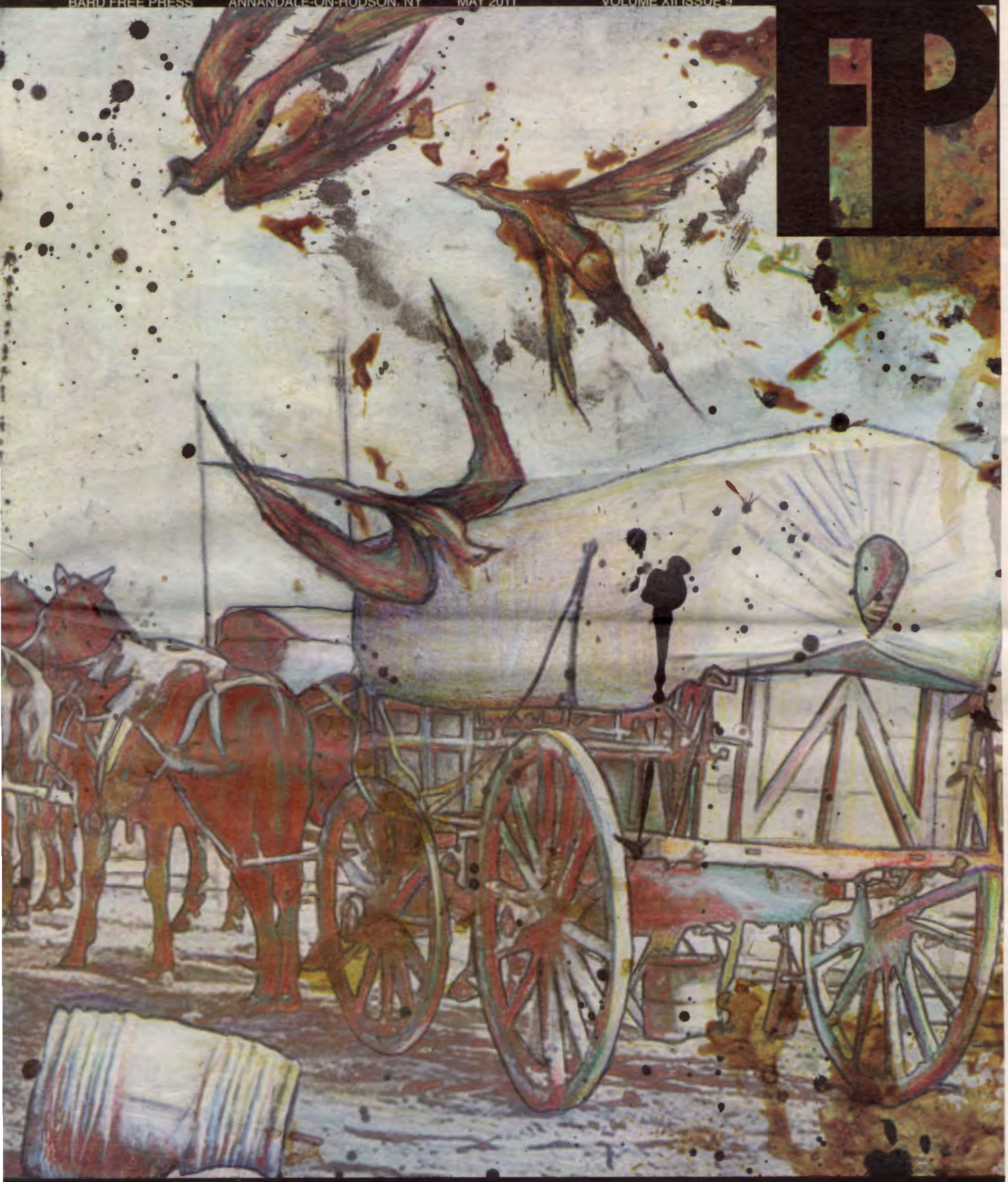
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CONGRATULATIONS
TO OUR GRADUATING
SENIORS, ABBY FERLA
AND EMILY DIAMOND.
YOU DID GOOD.



CAMPAIGN LAUNCHED TO KEEP PROF DAVID MADDEN BROTHERS STEVE AND JOHN MADDEN TAKE A STAND

by lucas opgenorth

Four Bard students have launched an online petition protesting the college's decision not to renew the contract of sociology professor David Madden. The petition, which had accrued 64 signatures at the time of going to press, attests to the strong support for Madden. It also protests what its founders see as Bard's larger negligence of the sociology department.

"We as sociology students disagree with the conclusion that anthropology or psychology are similar enough programs that the sociology department can be supplemented with classes from these "similar" programs," the petition states. Additionally, it argues the importance of Madden to the Environmental Urban Studies program, the Social Policy concentration, and the Human Rights Project.

The loss of Professor Madden leaves the Sociology Department with four professors; by contrast, the departments of Anthropology and Psychology, which are also in the Division of Social Studies, currently have nine each. The Department of Political Studies has fourteen listed faculty members and three listed staff members.

"I was hired as a Visiting Assistant Professor on a three-semester contract, with no promise of future employment beyond the end of my contract," Madden explained to the FREE PRESS. "The contract is now up." Madden has taught a total of nine classes at Bard in three semesters. During that brief time, he has evidently developed an en-

thusiastic following amongst sociology majors and non-majors alike.

"As a first year student, I often find that it is difficult to judge the relative quality of a professor," said Emmett Shoemaker '14, who is in Madden's First Year Seminar class this semester. "But in the case of David Madden, it is clear that he has a unique ability to engage students."

Alyssa Goldstein '12, one of the founders of the campaign and a student in Madden's Urbanisms course last fall, found out earlier in the semester that Bard would not be renewing his contract. However, her concerns about her department began well before that. "We had noticed a general trend of Bard not hiring new professors [in sociology]," she said.

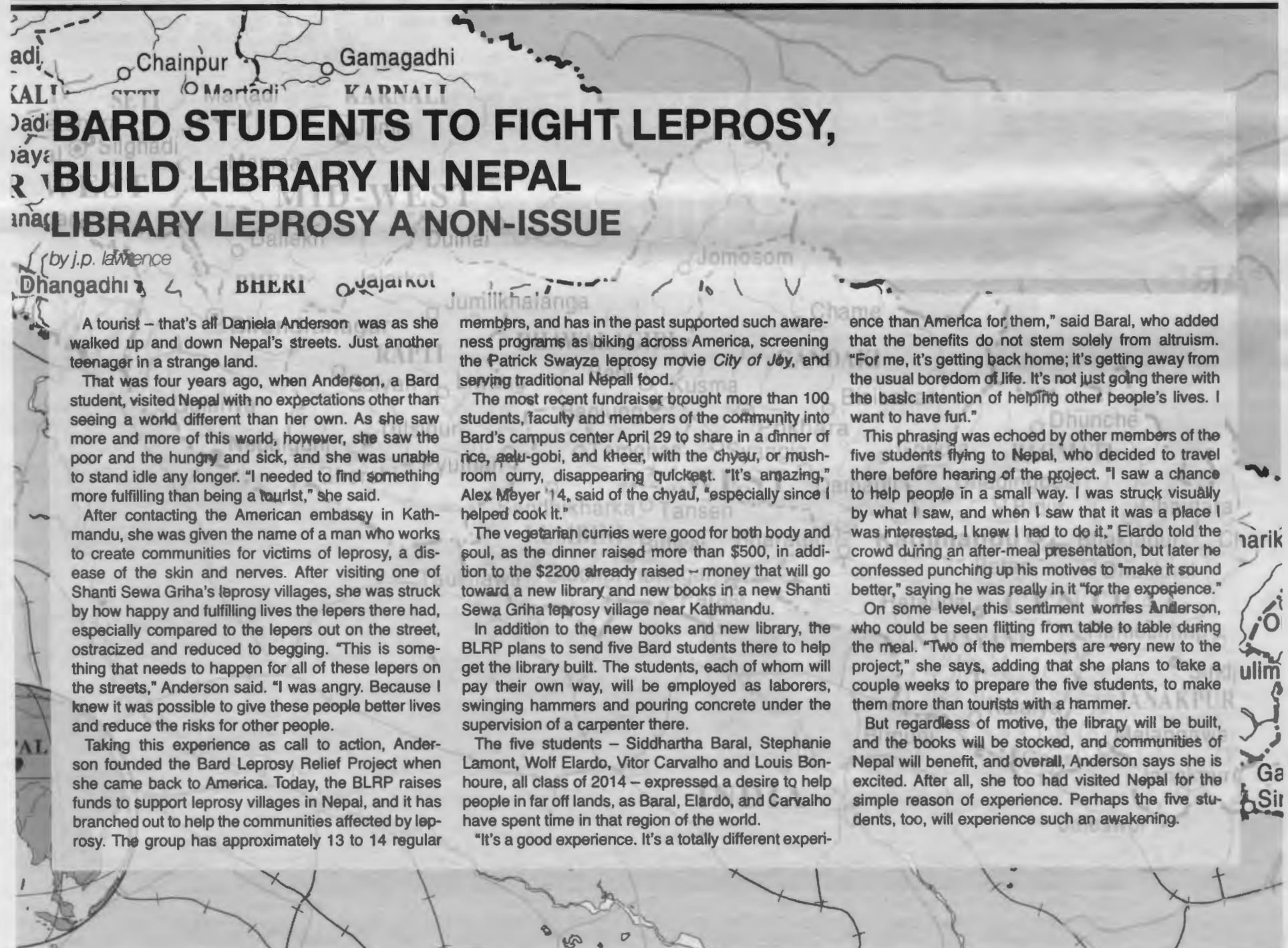
She and the four other students feel that Madden is a vital asset to both the program and the college. According to Goldstein, the Department of Sociology has also removed an open position they had for a new professor. "When we're paying this much for college," she argued, "Bard should be trying to hire and keep as many professors as possible." The group planned to present the petition to Dean of the College Michèle Dominy once they had gained more signatures.

Dominy declined to be interviewed on the subject. "I would be happy to meet with the sociology students in person to discuss the sociology curriculum and plans for

staffing," she wrote in an e-mail statement. "I would also urge the majors to meet with their student representatives on the Educational Policies Committee to share their perspectives and ensure representation on the Planning and Appointments Committee."

As Dominy declined to be interviewed, the FREE PRESS was unable to inquire regarding Bard's future plans for the Department of Sociology. But Professor Yuval Elmelech, director of the Sociology Department, said that student concerns were currently being addressed. "The program is indeed one of the smallest in the Social Studies Division," he said. "Last year, after a successful search, we hired Professor Allison McKim and requested a fourth tenure-track line. The Social Studies Division unanimously supported a fourth line for sociology as a high priority and I am hopeful that it will be possible to have a fourth colleague in the near future."

For the time being, however, the Sociology Department will have significantly fewer professors than most other departments at Bard. Goldstein, who will be a senior next year, was disconcerted by the college's treatment of her program during her time at Bard. "When I see Bard not putting resources into the department, it is difficult to consider donating in the future," she warned.



BARD STUDENTS TO FIGHT LEPROSY, BUILD LIBRARY IN NEPAL

LIBRARY LEPROSY A NON-ISSUE

by j.p. Lawrence

Dhangadhi

A tourist – that's all Daniela Anderson was as she walked up and down Nepal's streets. Just another teenager in a strange land.

That was four years ago, when Anderson, a Bard student, visited Nepal with no expectations other than seeing a world different than her own. As she saw more and more of this world, however, she saw the poor and the hungry and sick, and she was unable to stand idle any longer. "I needed to find something more fulfilling than being a tourist," she said.

After contacting the American embassy in Kathmandu, she was given the name of a man who works to create communities for victims of leprosy, a disease of the skin and nerves. After visiting one of Shanti Sewa Griha's leprosy villages, she was struck by how happy and fulfilling lives the lepers there had, especially compared to the lepers out on the street, ostracized and reduced to begging. "This is something that needs to happen for all of these lepers on the streets," Anderson said. "I was angry. Because I knew it was possible to give these people better lives and reduce the risks for other people."

Taking this experience as call to action, Anderson founded the Bard Leprosy Relief Project when she came back to America. Today, the BLRP raises funds to support leprosy villages in Nepal, and it has branched out to help the communities affected by leprosy. The group has approximately 13 to 14 regular

members, and has in the past supported such awareness programs as biking across America, screening the Patrick Swayze leprosy movie *City of Joy*, and serving traditional Nepali food.

The most recent fundraiser brought more than 100 students, faculty and members of the community into Bard's campus center April 29 to share in a dinner of rice, aalu-gobi, and kheer, with the chyaar, or mushroom curry, disappearing quickest. "It's amazing," Alex Meyer '14, said of the chyaar, "especially since I helped cook it."

The vegetarian curries were good for both body and soul, as the dinner raised more than \$500, in addition to the \$2200 already raised – money that will go toward a new library and new books in a new Shanti Sewa Griha leprosy village near Kathmandu.

In addition to the new books and new library, the BLRP plans to send five Bard students there to help get the library built. The students, each of whom will pay their own way, will be employed as laborers, swinging hammers and pouring concrete under the supervision of a carpenter there.

The five students – Siddhartha Baral, Stephanie Lamont, Wolf Elardo, Vitor Carvalho and Louis Bonhore, all class of 2014 – expressed a desire to help people in far off lands, as Baral, Elardo, and Carvalho have spent time in that region of the world.

"It's a good experience. It's a totally different experi-

ence than America for them," said Baral, who added that the benefits do not stem solely from altruism. "For me, it's getting back home; it's getting away from the usual boredom of life. It's not just going there with the basic intention of helping other people's lives. I want to have fun."

This phrasing was echoed by other members of the five students flying to Nepal, who decided to travel there before hearing of the project. "I saw a chance to help people in a small way. I was struck visually by what I saw, and when I saw that it was a place I was interested, I knew I had to do it," Elardo told the crowd during an after-meal presentation, but later he confessed punching up his motives to "make it sound better," saying he was really in it "for the experience."

On some level, this sentiment worries Anderson, who could be seen flitting from table to table during the meal. "Two of the members are very new to the project," she says, adding that she plans to take a couple weeks to prepare the five students, to make them more than tourists with a hammer.

But regardless of motive, the library will be built, and the books will be stocked, and communities of Nepal will benefit, and overall, Anderson says she is excited. After all, she too had visited Nepal for the simple reason of experience. Perhaps the five students, too, will experience such an awakening.

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SHOULD BARD WELCOME ROTC? UNCLE SAM DOESN'T EVEN GO HERE

by kurt schmiclein

On Saturday April 23rd, several West Point students came to Annandale-on-Hudson for a debate with the Bard Debate Union. This event was the latest in a series of academic exchanges between the two institutions, a relationship designed to bring the two colleges closer together despite - or perhaps, because of - their curricular and pedagogical differences.

Jonathan Becker, Vice President for International Affairs and Civic Engagement, feels those differences don't matter. "[It is] twenty-year-olds enjoy meeting and learning with other 20-year-olds," he said, rejecting any perceived divide between the students. Becker argued that the perceived contrast (Bard: A place to think vs. West Point: Duty, Honor, Country) doesn't paint an accurate picture either.

Indeed, Becker said that Bard looked into the possibility of Reserve Officers Training Corps coming to Bard campus three years ago. ROTC is a college-based program designed for commissioning officers and developing skills necessary to serve in the U.S. Armed Forces. "In consultation with the President, I thought it would be a good idea to bring ROTC to Bard," Becker said. After making around twenty phone calls to determine whether it would be possible, Becker explained that "for budgetary reasons related to the military it was highly improbable that we could set up a program at Bard. The best we could do would be to work through a Marist." But because of the commute, such a program would not have had a substantial impact for Bard students, and therefore no program was initiated.

Bard is not the only college that does not offer ROTC. While it is illegal for public universities to deny ROTC access to their campuses, in recent years many prominent private universities, such as Stanford, Columbia, and Harvard, have done so because "Don't Ask Don't Tell" violated their campus anti-discrimination policies.

But that reason was negated in December when "Don't Ask Don't Tell" was repealed. In his State of the Union speech in January, President Obama said, "Starting this year, no American will be forbidden from serving the country they love because of who they love. And with that change, I call on all of our college campuses to open their doors to our military recruiters and the ROTC." Since that time, Harvard, Columbia, and Stanford have declared that they will invite ROTC to their campuses. This change comes at an interesting time, as the U.S. continues its engagement in two unpopular foreign wars. These wars are distant, both physically and in people's minds, exacerbating a growing division between the service men and women and the citizens they protect.

In a speech at Duke University in 2010, Secretary of Defense Robert Gates addressed this split, saying that "For a growing number of Americans, service in the military, no matter how laudable, has become something for other people to do." But this divide is arguably caused by both sides, as illustrated by Mark Lytle, Bard Professor of American History and Urban Studies since 1974: "To some degree the professional military lives within its own culture with values and practices often at odds with the civilian culture."

But Lytle also argued that the liberal arts can help bridge those gaps. "Liberal arts students can bring a broader cultural awareness and alternative views that enlighten the military perspective on politics." He noted that "the military resisted such social progressive notions as racial desegregation, women in combat, and gays."

The argument is that more cooperative relationship between liberal arts and the military would also help the military perform its missions with more awareness and supplementary information. "We want lieutenants to be critical thinkers," said Bill Johnsen, Dean of the U.S. Army War

College. There have been recorded cases of basic understanding of Arabic and Islamic history proving useful to foot soldiers in Afghanistan. In one case, a graduate of Dickinson College who was commissioned through the school's ROTC program and graduated with a degree in Middle Eastern History was later stationed in Kandahar Valley in Afghanistan. There he used his knowledge of the Koran to gain the trust of local elders, a crucial step in making the area more secure and improving relations between NATO forces and Afghan civilians.

There is movement towards incorporating more of this sort of critical thinking into the military. "It appears that new ideas are emerging on how to make ROTC more effective," said Becker, who cited the developing relationships between liberal arts college and service academies.

Though it would be expensive and logistically difficult to bring ROTC to Bard, it could be beneficial to those students who took advantage of the offered opportunities. Not only would it increase the number and variety of courses offered by the college, but the program could also make a dent in the ever rising cost of tuition. Given that Bard's tuition is third highest in the country, and is set to rise to \$56,000 next year, ROTC could provide many students the opportunity to attend Bard when it would not have been financially possible otherwise.

Looking forward, it's not clear if Bard will ever have ROTC on campus, but the administration is not opposed to the idea. "From most people that I have talked to, including the President, there is certainly a sense that ROTC would be a welcome addition to life at Bard," said Becker.

BARD SPORTS IN DANGER OF LOSING DIVISION STATUS IT'S A BIG DEAL TO SOME PEOPLE

by rebecca harris

As the school year comes to a close, so does the athletic spring season—and potentially Bard's days as a fully certified National Collegiate Athletic Association (NCAA) Division III member.

The NCAA Division III requires Bard's men's track team to have at least 12 men at six track meets—a requirement that the team has yet to meet, said Kris Hall, Bard's athletic director. If they do not meet this requirement by the end of the year, Bard will be put on probation by NCAA.

"[Not meeting the requirements] would entail a black eye for Bard," Hall said. "That would mean the public disclosure of us being placed on NCAA probationary status."

In the NCAA, a school is given three strikes, Hall said. The first step is probationary status. If the school does not meet these requirements again the following year, their status goes from probationary to restricted, a last chance.

"It's exceptional and unheard of for a school to go through those types of successive stages within a [short] period of time," Hall said. "There are waivers and appeals and administrative please to avoid [that]."

Bard got into this situation two years ago, when NCAA Division III agreed to increase the requirement to be a Division III school from five female varsity teams and five male varsity teams to six and six. Hall said they knew legislation was coming, so in response, Bard added men and women's track and lacrosse.

Without approval for a full time lacrosse coach, Bard could only hire one part-time coach for both clubs. "The inaugural launching of lacrosse was on the club level and then the next year we split the programs and elevated them to varsity, though we still only had part-time coaches," Hall

said.

This should have solved the problem for Bard, but Hall said the part-time status of Bard coaches restricts their ability to recruit athletes. Lacrosse was reclassified from varsity to club, putting all the weight upon men's track to meet the requirements to maintain Bard's Division III standing, a task the track team couldn't fulfil.

The larger problem comes from Bard's necessity for more suitable facilities, Hall continued. "We don't have a track, we don't have proper squash courts for our men's squash team, we have a pool but we don't have approval to add swimming. Our facility is very small, it was designed for enrollment of about half the students we have."

The athletics department is forced to inconvenience students by requiring them to have practices in Red Hook or, in the case of women's lacrosse, Kingston, Hall said. This has created an issue retaining the current members of men's track and the attraction of potential students.

"We're in desperate need of facilities enhancements, we're in desperate need of staffing enhancements, and we're hopeful that the college will as part of the Capital Campaign, or even earlier than that, start to meet some of the approvals and the initiatives that we have requested for years to allow students better experiences," Hall said.

In order to solve this problem in the short-term, the track team has been forced to schedule an additional meet in order to meet regulation standards. This meet, originally scheduled for Tuesday, May 3, was canceled and has yet to be rescheduled.

Athletes from men's soccer and men's basketball have been asked to help with participation in track meets to cov-

er for injured or ill track participants. This is not unheard of, Hall said, and complies with NCAA requirements. The students must be full-time eligible students and must be cleared through sports medicine.

"It's not just a track problem anymore, it's a bigger school problem," freshman track member Shareesa Boller said. "More people are getting involved because the semester is almost over and we may not have time to make up another meet."

Boller thinks that the problem is more than a lack of facilities and staff, however. She says that first, Bard's attitude toward its sports teams must improve. "People get the impression that our school doesn't care about [sports], being more open to them will be a good way to attract more athletes," Boller said. "There are a lot of students that played in high school but think that no one cares about it here so they don't do it here."

Bollers also said that without that Division III standing, Bard athletics will lose their legitimacy. "If we aren't in Division III, I don't think that people will want to play," Boller said. "They may keep doing it because they love it, but why would you compete if you don't have a division, if the game you are playing does not count?"

For Boller, Bard athletics solidified her love for the school. Even though Boller said Bard isn't a school renowned for athletics, it's still where she was able to find her passion.

"I found out that I loved Bard when I became an athlete and had to develop school pride," Boller said. "It was a transference for me, being an athlete is a proud thing for me and for the school, I want to do well so that I can reflect well on the school."

BARD PREPS NEW SUMMER CLASSES BUT IS THERE ENOUGH INTEREST?

by joey sims

In response to student demand, Bard is preparing five summer classes to be offered in 2011 - the first time Bard has offered such classes in recent history. But it remains to be seen whether student requests for summer classes will translate into significant enrollment.

"Every year, quite a lot of people ask, 'Do you have summer classes?'" explained Peter Gadsby, Registrar of the college. "So we thought we'll put on some summer courses and see what happens....it's a good test to see whether people actually want to do something."

Five classes are currently being offered (a sixth class, Roman History, has been cancelled). They include two language intensives, two math courses and a literature

course. Registration for the courses has been extended through May 13th - courses with under 10 enrolled students after that date may be cancelled.

Enrollment so far has been "a trickle rather than a flood," said Gadsby. "Which is sort of what we thought." He cautioned that the popularity of the courses could not be measured for another couple of weeks.

The college's goal is not to begin a large summer school, Gadsby clarified; nor is it to attract non-Bard students over the summer, though a few will be permitted to take the courses. But he did note that Bard could be more assured of the quality of its own summer courses, whereas student accounts of summer courses elsewhere tended to

be "mixed."

The classes were also not chosen particularly for students seeking to fulfill distributional requirements. "Looking at why people take [off campus summer classes], it is pretty evenly split between those fulfilling a distributional requirement and those taking classes out of interest," Gadsby explained.

The popularity of the summer classes is still hard to ascertain. Solid enrollment may lead to the continuation or expansion of summer classes in the future. If enrollment is low, the college will then consider their future fate.

BARD STUDENTS FIX THE ENVIRONMENT DUMP OLIN'S TRASH ON THE GROUND

by adrienne vitullo

Maxine Segarnick and Carrie Lucio-Zwieback are busy. Both are students in a five-year master's program in Bard's Center for Environmental Policy, in addition to their roles as club heads for the Environmental Collective and liaisons to the Environmental Protection Agency. This year, the two juniors joined the EPA's campus ambassadors program, which through numerous phone calls and webinars with the agency, is intended to promote student knowledge about the campus' level of environmental sustainability.

Among their promotional activities and campus-wide analyses of Bard's environmental status, Segarnick and Lucio-Zwieback found time to organize a trip to Powershift, a conference located in Washington, D.C. focused on promoting environmental sustainability. The conference was a convergence of 10,000 environmentally conscious youths and includes activities such as leadership trainings, confer-

ences, informative films, and workshops.

Last week, inspired by the Powershift conference, Bard students congregated outside of the BP in Rhinebeck in order to encourage drivers to boycott the station and to bring awareness to the community about BP's negligence.

Though this "flashmob" was not condoned by Segarnick and Lucio-Zwieback, they took it as a testament to their efforts to make students more aware of environmental issues. They also feel that the Powershift conference inspired students to be more conscious about Bard's focus on its environmental stability. Segarnick and Lucio-Zwieback have promoted the slogan "Replace Apathy with Action," as they see Bard students as largely inactive toward important environmental issues on campus.

On May 6, the EPA, Segarnick and Lucio-Zwieback will be sponsoring a 'Waste Audit' outside of Olin. This event

is intended to encourage students to be conscious of the amount of waste Bard is producing. This will be the second audit this year, and is aimed at gathering data about Bard's waste out-put. The EPA is particularly hoping to measure's the waste's weight.

Other developments promoted by the EPA consultants and the Environmental Collective include attempts to make the Bard administration think of the environment during the current and upcoming construction. Though the number of events associated with these groups is dwindling now that the end of the semester has arrived, Segarnick and Lucio-Zwieback promise that their efforts will continue in the fall semester.

A TON OF POT BARD GRADUATE ARRESTED FOR WEED EMPIRE

by ragui mostafa

Who says Bard graduates don't go on to make money?

In early April, Iani Tassev, 28, a Bard graduate, was arrested for running what the New York Post reported was "a New York-based weed empire."

Tassev, the son of Bulgaria's deputy finance minister and diplomat Stamen Tassev, was caught smuggling a little over 2000 pounds of weed across the Canadian border via the St. Regis Mohawk Reservation.

Although he graduated Bard in 2005, Tassev would often be seen in a German luxury sedan zooming around the Hudson Valley with his diplomatic plates.

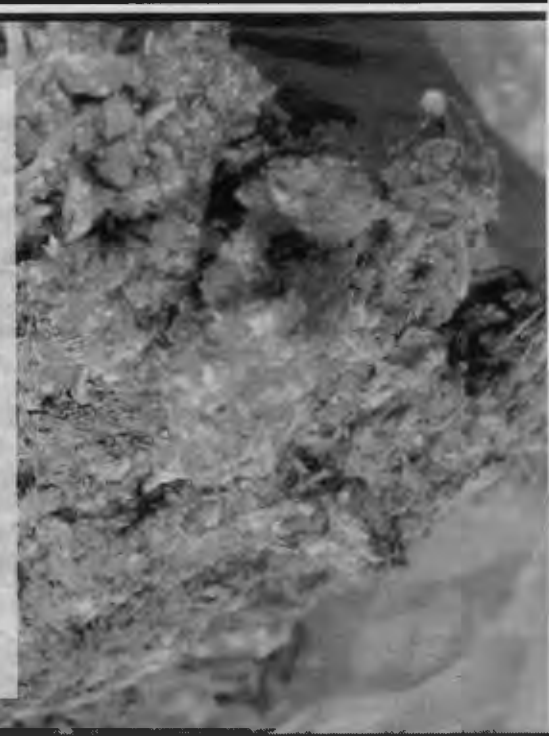
While at Bard, the self-proclaimed private equity whiz completed his senior project on "Information Technology in US

Banking and Its Effect on Asymmetric Information," but he soon found a business with higher profits and a better high; according to court papers, Tassev had been smuggling bulk shipments of hydroponically grown Canadian weed with a higher than average THC content from Quebec into our very own upstate New York.

Is that why students here are so chill?

He's now been indicted on conspiracy to import marijuana charges and is awaiting trial in Brooklyn federal court. He also faces charges of possession for sale of more than 100 kilos of pot in Albany federal court.

However, his lawyer, Gaspar Castillo, Jr., said his client pleads innocent and will fight the charges.





DEBATE ON US INTERVENTION WHAT THE HELL ARE WE DOING?

by suyog shrestha

To intervene, or not? While Libyan rebels were happy to receive assistance from the West, others have dissenting views on the West's role in Libya; some political analysts even called it "hypocrisy" by pointing out the West's selective treatment of dictatorships.

In order to analyze this sensitive issue, Bard Debate Club invited West Point College to participate in a friendly public debate on April 23 on the motion: "The United States has the responsibility to protect people under threat from their own governments from mass atrocities."

In order to prevent the debate from becoming an antagonistic competition of Bard vs. West Point, speakers from each school were mixed into two teams with three speakers each. The pro-intervention side had two members from West Point and one from Bard, and the anti-intervention side had two from Bard and one from West Point.

T.S. Ellen (West Point), the opening speaker, argued that the US should protect people from mass atrocities, especially if that threat comes from their own governments. Nevertheless, he accepted the impracticality of the US reacting to every atrocity. He explained that military force should be the US's last option after peaceful means like diplomacy and economic sanctions.

The opposition argued that it is not against any sort of humanitarian intervention but was concerned by the word "responsibility." John Graham, '14, the anti-intervention leader, argued that the term "responsibility" suggests universal

application. Questioning the validity of UN's definition of mass atrocity, he explained that the motion leads to military escalation and selective treatment problem. Referring to the US's involvement in Iraq, Afghanistan and Vietnam, he argued that escalation is the only route after military intervention; escalation of violence in such countries only intensifies the problems oppressed people face, he said.

Likewise, because of the unsustainable nature of "responsible" US intervention, he argued, the US would end up treating mass atrocities selectively; for example, the US is almost silent about the atrocities in its allies such as Bahrain or Saudi Arabia but is involved in Libya. He asked if it is worthwhile to make a promise that one (US in this case) can't keep.

Colin Davis (West Point), argued for the pro-intervention side that it is the moral responsibility of people to protect others from injustice. Thus, the US, as a country which has the ability to protect other nations, should do so for the sake of morality. He also argued that the philosophy of natural rights, which the US applies to its own law, wouldn't make sense if it is not applied to people in other countries. Davis also reminded everyone that they were not advocating military intervention but were in favor of the peaceful means.

To this, the opposition quickly replied that this philosophy would in fact be valid if it is applied only within the US, because people from other nations have equal rights

to decide their belief on rights or natural rights. Ian Busher '13, seriously doubted the effectiveness of peaceful means and argued that military intervention would have to be ultimately used just like in Libya. When force is used, the US would have to use its morality to decide which side to support; this ethical decision is complex. Besides, arguing that the US intervention undermines the national sovereignty, he stated: "Sovereignty is not a privilege because we have moral sentiments about it."

As the last speaker, Lee Gensler '14 summarized the pro-intervention side's arguments with three decisive questions: Can soft power work? , Can force work? , and Is intervention sustainable?

She replied yes to all three questions, explaining that diplomatic means is not costly, its has worked in the past, and that using force is not wrong if it brings peace. Likewise, she emphasized the principle of natural rights and also questioned what the moral implications of not intervening would be.

Billy White (West Point), the last anti-intervention speaker reiterated the following problems of intervention: unsustainable nature, ethical complexity, and problem of selective treatment.

In the end, most of the audience voted against intervention.

THE NEW SHUTTLE IS BEAUTIFUL EVERYONE LOVES LEATHER SMELL

by grayling bauer

I love the new shuttle. I was fortunate enough to have caught an early glimpse of it while driving through the B&G parking lot, just before it was officially released. There she was, big and white; Bard transportation's biggest and brightest pearl yet.

If you aren't a fan of small talk, then the middle of April was a terrible time for you. Everyone everywhere wanted nothing more than to talk about the new shuttle; the leather seats, that 'new shuttle' smell, its refreshingly sleek box shape. Getting to ride it quickly became a contest for many students. As students bragged about their wondrous experiences, their peers would begin drooling at the mouth in search of the perfect shuttle ride. Desperate to get in on the action, my friends and I hopped on at the Kline shuttle stop, even though it was only going to Blithewood. We were headed in the opposite direction.

It was everything we had hoped for and more. The smell of the excellently conditioned air made me feel like my parents were dragging me around to car dealerships and furniture stores all over again. The comfy leather seats not only smell great, but they feel great as well. As Nick Sugihara '14 put it, "It's like taking a bath inside of a Tootsie Pop, no licks required."

Those leather seats don't come cheap, either. At a whopping \$198,557, some might be wondering how the college managed to afford such a commodity. "About half the vehicle cost will come from American Recovery Act monies via the Department of Energy," explained Laurie Husted, Bard's Environmental Resources Auditor. To have access to the money, we had to be accepted as Clean Cities partner with the NYC & Lower Hudson Valley Clean Communities group. We signed an MOU to do that - their objective

is to accelerate the introduction and expansion of the use of alternative fuels and Alternative Fuel Vehicles." Take the new shuttle as proof: being environmentally friendly does pay off.

Perhaps the best part about the new shuttle is that it continues to give back to our good friend Mother Nature. "According to the manufacturer's (Eaton's) literature, we could have up to 35% improvement in fuel economy for applications that require frequent stops and starts," added Husted. With the 2009 diesel shuttle's average of 10.3 mpg, using 6312 gallons of fuel for that year, the new hybrid shuttle should turn out to be a great investment.

If you're as happy as I am about the new shuttle, you can direct your thanks to the Office of Sustainability, Controllers's Office, Office of the VP, Office of the Executive VP, B&G and Transportation.



President Leon Botstein throws the ceremonial first 'pull' at the Bard ultimate team (bombBARDment) game against the Skidmore Wombats, on the Lorenzo Ferrari Soccer Field on April 29th.



photos by will anderson

WRITER IN RESIDENCE KAREN RUSSELL HAS BEEN BUSY

by hannah khalifeh

Over the course of the spring semester, Bard students have had the privilege of getting to know author Karen Russell, this year's Bard Fiction Prize recipient and Bard's writer in residence for the past semester. Russell has gained critical acclaim for her work, which includes a collection of short stories titled *St. Lucy's Home for Girls Raised by Wolves* – which won her the Bard Fiction Prize – and a new novel entitled *Swamplandia!*

Russell recalled that she was at the Singapore airport on a layover when she first heard she had won the award. "Words can't really convey how much the prize has meant to me at this stage in my writing life," Russell said. "It's really energizing to be at a college where students and faculty members are constantly creating - where the arts get top billing."

Russell has given a few public readings at and around Bard, but most of her time is spent running a book club for students, working on her next novel, and taking in all that Bard has to offer. As writer in residence, Russell is given "time and space -- two priceless gifts" to continue writing.

When she takes breaks from writing, Russell confessed that she enjoys meandering around campus and overhearing student conversations. "I have to say that I love eavesdropping around Bard, because students are having smart, hilarious conversations – yesterday I listened as two girls talked about eschatology and also Bruno Mars.

"Bard students routinely blow my mind," she gushed. "Is there something in the water here? Are you guys doing some pagan rites behind the Gehry building to amp up your intelligence? Everyone seems to be engaged in fourteen wildly different pursuits, and really alive, with pinwheeling and genuine academic curiosity."

One experience I have personally treasured is participating in Russell's book club, which meets weekly on Tuesday nights. "[Karen's] book group's been a great place to talk about books, writing, and literature in a pressure-free, non-academic environment," said Sarah Rosenthal '12. "We can analyze stories sentence by sentence, but also go on tangents and laugh and have fun."

While it may sound crazy that student actually make time to read for *fun*, not for school, this author thinks this is precisely the reason the book club has been so meaningful. As students, we rarely get a chance to do something simply for ourselves, not because a class requires it, and it's important to remember that we should always take time to do something we enjoy, especially in times of stress. Reading in a non-academic environment with Russell has been a great pleasure. Some of the authors we've read this semester include Lorrie Moore, Leni Zumas, Jonathan Lethem, Flannery O'Connor, and Bard faculty member Bradford Morrow.

Running the book club has been Russell's favorite part of her time at Bard. "It's been such a rare and excellent context to come to know a few of Bard's students," she said.

It has been an equally incredible experience getting to know this wonderful woman. Russell's enthusiasm and charm has kept us all coming back each week, excited to spend an hour or so talking about stories. The non-academic environment keeps the pressure off, and the conversations are relaxed and always enjoyable.

Next, Russell is headed to Philadelphia to teach a literature class and a fiction workshop at Bryn Mawr - but, she said wistfully, "Bard will be an incredibly tough act to follow."



LA FRONTERA ENCOUNTERING THE LINE BETWEEN THE TWO TIVOLIS

by rebecca harris

On Monday nights, I articulate my speech into the most immaculate English. In the messy kitchen of a trailer-home 15 minutes outside Tivoli, N.Y., I teach English to Carmen while her husband watches American television with Spanish voiceovers. I speak like a queen. My consonants are impeccable. My syntax is correct; my sentences concise.

We start our class the same way every week. Carmen and her sons, Josué and Axel, sit around the table on makeshift chairs while I bring out my white board and English textbooks. I stand in front of them in a practical, casual dress, a *gringa* who took a class at Bard College – “The Hispanic Presence in the United States,” it was called – as a way to move beyond grammar, as a way use my Spanish in a constructive way, to get involved in the community, to reach out to people like Carmen and her children.

When Carmen smiles, her upper lip falls like a curtain over the golden replacements that are installed on either side of her two front teeth. Her smile is shy and apologetic. When I try to teach her how to say her address, how to shop for food, how to get medical help in English, from time to time she flashes that smile that says she doesn't understand, and doesn't know why she has to understand.

Meanwhile, the man of the house lounges on the couch or surfs Facebook quietly. He does not disturb. He does not join. He does not care. He calls his son Axel over to where he is laying and pulls him onto the couch, absentmindedly patting his little head. He's trying to keep Axel from distracting us from our lesson. But really I think that he's trying to keep Axel in limbo between Guatemala and America, on the couch watching American television with voiceovers, cradled in *el abrazo sudamericano* of his *Papi* who's been working at *la granja* since dawn, picking strawberries and broccoli for people much, much richer.

Josué squats on the floor with a pen and an English work-

book page. He scratches designs onto the paper if he's lucky, but usually most of the drawing ends up on the floor. Josué is an American by legal definition but he'll grow up as neither *un norteamericano ni un sudamericano*. Josué falls backwards, landing lightly and looking up from his drawing to stare at the television. The mouths of the actors are moving rapidly, but they don't line up with the Spanish words that are coming out of the TV's speakers. The Spanish never lines up right, because *en América, habla en inglés*. If you want to live here, work here, learn here, raise *tus niños* here, be accepted here, be a human here, you will have to learn how to speak *en inglés*. And if you don't, someone is always sure to point out that your Spanish will never quite line up right. Axel and Josué will learn how to speak English. They will grow up as *una mestiza* of their ghost culture of Guatemala and the culture here. They can blur the line.

But Carmen will never be able to blur that line. She has lived here for five years in the halfway. Halfway between living in America and living *afuera de America*. She cleans, watches her children; she knows where to find the groceries she needs; she goes to Spanish-speaking church and makes Spanish-speaking friends. Anything in English is just recitation to her.

But Carmen doesn't need English, because she has a network. To get to her network, you only have to drive 15 minutes down the road, take a couple lefts and a right and follow the snaking dirt road through a canyon of greenhouses and trailers and sheds. Her network is outside, where *hispanos, latinos, guatemaltecos, mexicanos, hondureños, puertorriqueños* lean up against cars and trailers in white t-shirts and jeans smeared in the residue of *los campos de frutas y verduras*. Her network watches me cautiously, from the corner of their vision, as they watch me drive from one

world to another without crossing any established borders, without crossing *La Frontera*.

You can't see *La Frontera*, but that's because *La Frontera* isn't characterized by Border Patrol or fences or a river. *La Frontera* is 15 minutes outside of the retirement town of Tivoli, where little restaurants and bed and breakfasts and cute little summer homes lie across town from dilapidated trailers. *La Frontera* is in my interactions as *una gringa with los otros*, and it's in the little store that only *sudamericanos* who migrated to the US visit so that they can send money back to their parents who couldn't pay the coyotes a couple thousand to get to *el otro lado*.

I pick Josué up, spreading my fingers wide and placing them just below his armpits, around his soft abdomen. He thinks it's another one of my *juegas* and braces himself, but it's not a game this time. I swing him onto my hip and open the sliding glass door that leads to a few wooden steps out of the trailer. Josué and Axel are going over to see their neighbor, a loud Colombian woman, while we take a field trip to town to learn how to order *el café*. This is Carmen's first time ordering something in English; it's also the first time I've seen her in anything but sweats and a t-shirt. Today is *nuestra excursión*, so she's wearing a skirt, a sweater and high-heeled boots. She pinned her black, thick hair into a bun and put on earrings.

At the coffee shop, Carmen looks down at her notepad, twisting her hands nervously. “Sí, estoy preparado [ital],” she says. She follows me up to the front counter and stands beside me. On one side, Carmen is understood. On the other, Carmen is just another *madre hispánica en los Estados Unidos*. She stretches her hand down and rasps mine as she looks *La Frontera* in the eyes and says hello.

SLING IT AND BRING IT AN INTERVIEW WITH DTR'S RED-HEADED SANDWICH MASTER

by will anderson

I do this weird thing where I become kind of obsessed with people who I barely know. And the Down the Road employees, unfortunately for them, have become the latest recipients of my love. There's Tim, who I have decided is my disapproving Dad. Anthony who, for whatever reason, reminds me of my Jewish aunt. And Van, my verbally abusive but somewhat loving Uncle. In my mind, the DTR employees are my family - and they don't even know it. But the one I hold highest is Jake Murray. He makes beautiful food and radiates my soul with his presence. This might sound creepy, and it definitely is, but I don't care. So for this last issue, I've decided to sit down with DTR's best red-headed employee, for an in-depth, soul-searching interview. Enjoy.

How long have you been working at Bard?

Just over two years.

When you're not making food, what kind of things are you up to?

Yeah, well I've pretty much been doing delis, grills, and cafes for like eight years now. Before I came here I had two places Wappingers, NY - a deli and a pizza place. And then the economy went to shit, so I sold my shares and pretty much left - came here, and am now working 40 hours a week. Right now I got a place about 5 miles from Vassar College in Poughkeepsie - Mike and Jakes. It's opening Monday...been working on it for like eight months - a pretty nice place, big deli. Got a lot of money invested in it. Right next to a baseball field. We sponsored

a team over there, got a big banner and everything. Should be good.

What's your favorite thing to make?

I enjoy making pretty much anything that is new. I like it when kids come up and, instead of the tedious, repetitive stuff, they come up with creative ideas. The basketball team, the volleyball team, and the baseball team all have special sandwiches, so those can be fun to make. Ali, a kid who was here last year, came up with the “wrapanini,” which is just a wrap flattened in the panini press. It has chicken, pepper jack cheese, bell peppers, pesto, onions, jalapenos. Travis also makes a great burger, chicken burrito.

What's one thing you think should be added to the DTR menu?

Onion rings.

How much better is DTR than Kline?

DTR is definitely the hardest of the Chartwell locations to work at. We take care of the same amount of kids as Kline, and we have a four man crew and they have like twenty people. I wouldn't wanna work at any of the other locations; I love it here. It's inventive, it's fun. Sling it and bring it.

Why are you so good at making food?

I'm probably up to a million sandwiches by now. I've been in the kitchen since I was 12, and running delis and stuff since I was 18. I worked out in California for a military deli bakery service, and we'd have to make like 400 sandwiches for lunchtime. You just do it over and over, and eventually get pretty good at it.



WORKING FOR FREE ARE UNPAID INTERNSHIPS A FORM OF EXPLOITATION?

by j.p. lawrence

Four years ago, Kelsey Shell was just another college student with hopes and dreams and a love for photography. So in the springtime of her freshman year, the San Francisco native applied for an unpaid internship at her hometown art gallery.

She got the internship. She didn't find it interesting.

"It was more of an office than I expected it to be," Shell said. "In the gallery, I learned how to archive prints and deal with clients and buyers and the commerce end of photography, which does not interest me."

"But I've learned that it doesn't interest me," Shell said, noting she learned many lessons she couldn't learn in a classroom at Bard. "Learning how to print a completely professional archival print that sells for \$50,000 is a very different experience than learning how to print in the digital lab at Bard," she said.

Internships like Shell's are seen as a way to get valuable experience in the career field the student is interested in, as way to get one's foot in the door. But throughout the country, a debate is being waged over the very concept of interns: is the experience of dipping one's toes into the water worth a summer's worth or more of unpaid labor?

April Kinser runs Bard's Career Development Office. She sees internships as helping young students, so full of potential and dreams, find their passion by having them actually find out what their dream jobs are like on a day-to-day basis.

"Employers want two to three jobs, internships on your resume," said Kinser, "Getting a professional experience, whether a job, an internship, or a volunteer opportunity — all of those three could be an asset that could be a really important entry on your resume. And the really important thing is that student has acquired some skills that are relevant to the prospective employer down the line."

Kinser schedules meetings with students to determine what internships are right for them, and what internships will lead to the jobs they want. "Part of college is sorting through possibilities," Kinser said, pointing to a computer with the CDO website loaded onto it, filled with jobs and programs. Some of the more prestigious internships have their applications due as early as November, but most internships are filled out in the spring, and many internships have an open and rolling application process.

For internship critic Ross Perlin, these long lists of "opportunities" are predatory. He says many internships are unpaid, and may in fact skirt minimum wage laws. "A survey of more than 700 colleges by the National Association of Colleges and Employers found that 95 percent allowed the posting of unpaid internships in campus career centers and on college Web sites," Perlin wrote in a New York Times op-ed April 2. "And of those colleges, only 30 percent required that their students obtain academic credit for those unpaid internships; the rest, evidently, were willing to overlook potential violations of labor law."

The U.S. Department of Labor's stance on work is workers should be paid, and if an internship doesn't pass six legal benchmarks, it can't be unpaid. Among those guide-

lines are directives that the internship must be for the benefit of the intern, that the employer providing the training must not gain any immediate advantage from the intern, and that the intern does not displace regular paid workers.

States such as California, Oregon and New York have launched investigations into companies on the legality of their interns, and Steven Greenhouse of the New York Times, as well, takes philosophical issue with for-profit companies benefiting from the contributions of free interns, especially when the interns themselves may not in fact be learning anything. "When the jobs are mostly drudgery," Greenhouse wrote, "it is clearly illegal not to pay interns."

Unfair playing fields

After sophomore year, Shell loaded up her blue Honda Civic with her record player, her records, her fancier clothing, high heels and two cameras, one medium format and one digital.

Her destination: New York City, where she had received an internship under a fashion photographer. Shell said she had no interest in being a fashion photographer, but she felt the job would teach her to become a better photographer. As she drove down the Hudson River Valley, she was worried the job would be filled with shallow people, worried she would spend all her money and stay out late all the time.

This wasn't like her first internship, when she lived at home; now she was across the country. Luckily, she had a wide network of friends in the city, and her bosses were nice, though demanding, and she said she learned a lot about photography and workplace expectations.

The internship, like all of Shell's internships, was unpaid except for meals. Shell said she was lucky to have a family able to support her. "I wouldn't necessarily get a paying job that would give me that little foot in the door," Shell said.

For critics of internships, Shell's observation has important socioeconomic ramifications. For middle-class students who have to pay for their own tuition or help their family with finances, spending a summer working for free is not as feasible as if would be for a student with deeper pockets; this situation, if extended, favors the already well to do and well connected. "Many less affluent students say they cannot afford to spend their summers at unpaid internships," wrote Greenhouse, "and in any case, they often do not have an uncle or family golf buddy who can connect them to a prestigious internship."

Kinser, on the other hand, says there is little to no difference between unpaid and paid internships, saying the choice is simply one of personal finances. "I really think that's a pragmatic decision each student makes," Kinser said. "Does the student need to make money? Because future employers don't really weigh in whether it was paid or unpaid."

While Kinser said students should go after their dream internships, the ones they are passionate about, she added internships usually don't pay the student the transportation costs, which may be significant if the internship is in another state or country. "If the family is able to support that,

then the student is very lucky and has that as a possibility. But that doesn't really impact what an employer is looking at," Kinser said. "You can have a meaningful internship anywhere. You can have it in Red Hook, you can have it in Albany, you can have it in New York City."

Life lessons and opportunities

After her junior year, Shell loaded up the Honda Civic once more, fuller this time, because she was going further than ever before, all the way to Minnesota, where she had landed a job under a photographer in Minneapolis. "I didn't know anybody. In New York, I had tons of friends from Bard, and I'm living with my best friend from home," Shell said. "So I brought a lot of stuff to keep me entertained: a guitar, a ukulele, a computer, a lot of books, crossword puzzles."

Shell said she didn't know what to expect from Middle America, but over her stay there, she said she learned a lot, including how to deal with a boss. "I definitively realized in the third go around to make a connection with your boss, get to know them, because you're there to learn from them. I guess until then, I had been nervous about bothering the boss."

Shell's experience highlights a problem with Perlin and Greenhouse's criticism of intern rights:

most students accept working for free if it gives them a better chance of getting a job and a better understanding of what they want to do.

In fact, it was at the Minnesota State Fair where Shell decided on what she wanted to do for her senior project, and it was in Minnesota where she found out what she truly wanted to do. "I got closer and closer to what I wanted to do after school: being, for lack of a better word, a fine art photographer," Shell said. "That's what I did in Minnesota, working for one and seeing how that really worked."

What both critics and advocates of internships can agree on, is what Perlin described as an "uncritical internship fever on college campuses" is not ideal.

"The best you can do is to be informed when you make that decision. Of course what attracts you is the wow factor, but then you have to do your homework, too," Kinser said, adding that students should do internships because they truly want to experience the job. "You shouldn't be driven by the resume. The resume reflects what you've been driven by."

"The most important thing is to be true to yourself, and to be honest about what really interests you," Kinser said. "And our job, as career counselors, is to take that information and help you understand how that translates into a career path."

Today, Shell is a graduating senior, proud of what she has learned through her internships.

"If I want to go to grad school, or work at another studio, I now have three really strong places that will write me a recommendation. And it's just good to make connections in the photo world," Shell said. "Strengthening your interpersonal skills and learning to adapt to a new place — that is experience that any one can benefit from."

What do you think of the Bard slogan, "A Place to Think"? If you "think" you have an idea that better represents Bard, we'd like to know about it. Send your comments and/or suggestions to: admission@bard.edu

(Note from the FREE PRESS: If you have some not-real suggestions that you need to get off your chest first, please send them to bardfreepress@gmail.com. Snark responsibly.)

NOT AS NERDY AS YOU'D THINK

A GLANCE INTO BARD'S DUNGEONS AND DRAGONS CULTURE

by j.p. lawrence

With their weapons and their magic staffs at their sides, the warriors ready themselves to combat the line of enemies arrayed against them: Lord Dracula, a vampire; Colonel Kassad, a space marine; and Liar X. Aggerate, some sort of devil creature.

The final battle approaches, but first, everyone stops as one of the warriors chokes out ragged cough after cough after hitting the blunt a little too hard. "It feels like the worst thing ever is in my mouth," the warrior says, as his compatriots open their beer-lined mini-fridge and hand him a bottle of milk.

Meanwhile, I sit on the floor, next to the doorway's gap, which is blocked off with a towel to keep in the smoke. As I look at my scribbled notes and my voice recorder, I realize that Dungeons and Dragons is a little bit wilder than I expected.

When I began sitting in on Dungeons and Dragons players at Bard College, I had no experience playing or interacting with D&D, but because it impacted so many video games, I was familiar with the concept of taking a character through an interactive adventure, fighting enemies, finding items and making my character incrementally stronger along the way.

What distinguishes video games and D&D, however, is that instead of a program run by a computer on a screen, a D&D session is really only a group of people, with some paper, pens, dice, a rulebook and a whole lot of imagination. You see, the truth is that D&D sessions are basically just people talking, imagining and talking again. The Dun-

geon Master, or DM, tells his story and reveals his plot points, and the players tell the DM what they want to do, and the DM reacts.

Of course, this means that the players, far from being some nerds with a calculator and dice, are really just hanging out, talking, and experiencing a story they play out, in the manner of improv or acting or storytelling around the campfire.

The leader, or dungeon master, of this D&D group, one of at least three on campus, is a freshman with square glasses, a flannel top, and jean shorts. When it was his turn to be dungeon master, he came up with an overarching storyline where he leads his players through heaven and hell as they defeat various enemies. "You just lead these guys through this maze, basically," he said. "It's like choose-your-own-adventure."

Other players in the group say they enjoy the game because they get to do make up the story as they go along. "I just love D&D because it's like cooperative story-telling," one player said. "The dungeon master plays a really important role, but it's more about how the players react to the dungeon master. That's must the sweetest thing ever.

"I'm not really competitive," the player said, "but I like to push [the dungeon master] around, and see how he kind of reacts and how he kind of intertwines the scenery or the landscape into the game." For instance, during the final battle I watched, this player, instead of fighting his enemy outright, decided to attack his enemy's mind, making him confused. The dungeon master, who wasn't expecting this,

changed his original vision of the battle; he narrated a psychological breakdown that takes down the beast, who rips out his own guts.

"If there's a situation, and you're super-creative with how you react to that situation, and if the dungeon master reciprocates that kind of intensity, I think that's a really awesome experience," the player said. "It's like, hmm. Just really imaginative, crazy things."

The dungeon master, too, tells me he likes the game because it allows him to show off, to tell a cool story, to imagine himself as someone with swords and armor. He remembers his first time playing fondly, when he was introduced to the game by a real punk dude with a nice fixed gear bike: "We were in this guy's basement, and we were like tripping super hard, and he was like, man, you want to play some D&D, and we were like, yeah man, definitely. And we played this insane dungeon. It was super fun."

As the players passed a pipe around the circle, I was struck by how social everyone was. Banter, side-conversations, inside jokes - most of the talking was unrelated to the game. Instead of being at home playing games on alone, they were all together in the circle, riffing off each other's actions, coming up with imaginative responses to problems, and hanging out with each other as they experienced a cool story with their best buddies. And when the story was over, when Lord Dracula and Colonel Kassad and Liar X. Aggerate were defeated, the group packed up their dice and loaded into their car, to go out into Bard's social scene and tear up the night.

The first of April (April Fools Day) the United States Weather alert radio predicted a wrath of God type winter storm - which of course, never happened.

My little alert radio caused me to author an excellent weather alert, in preparation for the looming disaster. Made me look a bit foolish - but I've looked foolish before, and have hopes of looking foolish again.

(I have accidentally dropped the alert radio - from the roof of the old gym.)

We are concerned with and frustrated by graffiti vandals. These Bard students may think our campus would look better as the Bowery, but most Bardians do not. I fear that, when the vandals are found, our Bardian "second chance" philosophy will not apply. Please - stop it.

Warmer weather has hit - concerns about two legged and four legged rabid animals are increasing. We have increased patrols down Cruger Island Road, and sent email notifications reminding the community of the 1997 Tivoli Bays tragedy.

I have also reminded the student community that Bard is not a clothing optional campus - local law enforcement does not abide by public nudity. The many guests and children on campus should not be "exposed" to unwanted displays of our beautiful student body(s).

Two Bardian ladies have non-Bard significant others - nothing illegal- but they have run headlong into my very vigilant guards who trespassed them. I am helping the two young men- only asking that they are properly registered when they are here, obeying the Community Standards of Behavior. I have met both these young men, who are very respectful of the campus. If any Bardian would like to have friends visit from off campus PLEASE register them with us to avoid our Bardian Secret Service from acting.

Biking weather is here - along with biking accidents - one of our students suffered a serious head trauma from falling off his bike. In 2006, without my helmet, I would be looking down at Bard from a puffy white cloud. I invite the community to view that helmet which hangs outside the door of my office -viewer warning! it looks like a prop from Saw II. Please protect your brain - you need it to graduate.

The spring weather/ winter defrost has the effect of reinvigorating Bardian muscles and recharging batteries - while

our security batteries are needing a bit of a recharge. No worries:

*Friday evening of Spring Fling, our officers captured two 40 + year old men who were intoxicated on our campus, frightening our students. Track star Gino ran after one man - the man was so out of shape he passed out after the short run. Other officers caught the second man who waited until the police arrived. They will be in court to explain the "unexplainable" -and I will be there to ask the judge to "re-educate" these men through the good works of the criminal justice system

*Some inexperienced Bardians must have gotten keys to the liquor cabinet - a number of them ended up over toilet bowls, needing to purchase new under garments - such fun - The medical services at Bard [BEMS], and from Red Hook did not have much fun. Local resources were over taxed and drained dealing with immature and non professional excesses. Once again the local community had no medical services to rely on, due to "Partying." Should a true medical emergency have occurred -every community member would have explaining to do - an apology is in order to those support services.

*Graffiti remains a frustrating issue. Tagging Tewks or other Bard buildings is poor thinking - and possibly career ending for the vandal. And of course - there was no artistry - just a poor attempt some meaningless symbols. I'd like this to stop.

*6 students lost their computers due to exhaustion. One computer was left at the library near the printer - others were in the dorms and common rooms. All their work was in those computers - it is such a low and dark thing to do to a fellow student - it impacts a semesters worth of hard work - some of which cannot be redone. I will restate something I referred to in a prior email - We are not Somali Pirates - We are Bardians - please, return these computers.

*Lastly, Stephen passed away. He was so weak from his illness, he could not hunt. He starved to death. I saw him only a few short hours before Cliff Powell discovered his body in the Olin Lot. I will not let his happen again. We are attempting to raise money for a net gun so that other four legged Bardians may be saved. A memorial and fund raiser will happen at Levy this Friday.

ken



COP SHOP
by ken cooper



BARDIANS INSPIRED TO DO MORE FOR THE ENVIRONMENT

by mariel norris

"People are so used to doing things a certain way in this day and age that everything else is 'alternative' when it's really not alternative; it's just good sense. They'll be like 'ooh, alternative energy' when really people have been using wind to power ships for hundreds of years," said Myan Melendez ('13) when I asked her about the Power Shift that took place April 15th to 17th. Power Shift is a convention organized by Energy Action Coalition. It took place in the Washington D.C. Convention Center, which occupies two city blocks. Over 10,000 students from over 150 colleges, universities, and high schools across the country attended, including 33 undergraduate Bard students and two graduate students. "I think you can't ignore the fact that thousands of young people are coming together and calling for clean energy" said Jennifer Gillen ('14). Melendez expressed similar appreciation for this impressive feat, but was distressed that many speakers at Power Shift made environmentalism seem like a special movement. "What was really funny about Power Shift was that they were like, 'wow, you guys are so cutting-edge...you guys are the future; this is your movement.' No, it's everybody's movement and it's been people's movement forever...People that live in small villages that still practice sustainable farming don't consider it environmental. But the Western world... sees environmentalism as this trendy thing to do... There's the perception of it is that it's this other culture, and

it's not a culture; it's just the right thing to do."

Although the Power Shift may have depicted environmentalism as a movement specific to the attendees, its focus was ultimately geared outwards: It provided the students with skills to bring back to their communities. Among the many workshops, people could choose to attend a panel on how to run a campaign, how to meet with school administrators and municipal and state officials, how lobbying works, leadership development, and organizational analysis. There were also more specific workshops, such as ecofeminism, poetry in activism, and biodiversity in the Amazon and how to preserve it. Melendez mentioned, "I went to one about hip hop and greening the hip hop image. The speakers...were talking about how we can share in environmentalism without being rich or white or whatever...It was really interesting to hear them talking about starting community gardens in the 'hood.'"

Group organizer Hanna Mitchell ('13) stated that unlike the past two Power Shifts, this one was less on the offensive, due to the lack of climate legislation that's being debated right now. "This Power Shift was very much about defending the EPA and telling our elected officials that the Clean Air Act and the Clean Water Act aren't up for revision." She thought it was well-done, but that it "could definitely have been more action-orientated in terms of an act of civil disobedience or something like that...This Power

Shift there was a rally and lobby day on Monday as there always is, but EAC took a softer line, I guess because they didn't have concrete climate policy to rally around."

The more defensive focus nonetheless inspired ideas that have the potential to be more on the offensive, ideas about challenging the norms of life which are actually destroying the ecosystem. Gillen mentioned that she attended a workshop about college students banning plastic water bottles on campus. "They did it at Brown, and I think Bard would be really easy. And I mean, people are wasting money. A lot of plastic bottles are just filled with tap water. So it's just a waste of money and plastic." And Mitchell's idea involves "building a New York State network against fracking....Fracking is a really invasive and ecologically-damaging practice... It has the potential to totally wreck the New York watershed, which feeds into New York City and could poison the drinking water for millions of people. So I think if students can get behind anti-fracking legislation and pressure the mayor to extend the moratorium on fracking, I think that's something that we can really make a difference in." And Melendez mentioned that Power Shift "was kind of a wake-up call to me because I try to live in an environmentally friendly way, but it's not enough. It's not enough to just be like 'I recycled a can! Yay!' It's great, but it's not enough if you want to effect real change."

ENVIRONMENTAL JUSTICE THROUGH PEOPLE POWER

by lia soorenian

I can't say that I have always been optimistic about the power of protests, but I have been a strong advocate of the right to express one's political conscience. Having been to several rallies in the past, I had never *really* understood the effects of direct action. With this mind set, I traveled to Washington D.C. with the Environmental Collective on Friday April 15th for a conference called Power Shift.

That night, after a long six hour car ride, we arrived at the Walter E. Washington Convention Center and became part of the 10,000 students that were checking-in. People were rushing to see notable speakers such as Van Jones and Al Gore and later, activist Tim DeChristopher and EPA administrator Lisa Jackson.

The next day, students broke out into different conferences according to the state which they were representing. The purpose of this activity was to educate students in gaining leadership skills in order to better organize into groups. Being from Los Angeles, I decided to represent California and had the opportunity to learn what students on the west coast were doing to make their schools more sustainable. This way, we were better able to gather ideas to build on in order to effect change locally. We were able to witness the challenges of organizing effective protests to promote our own ideas. There was also a great deal of tabling which included organizations such as The Beehive

Collective, Environment America, and the International Socialist Organization. Students were able to set up interviews for summer internships or simply get on the email list for information or future events in their local areas.

One of the collective events that took place was the BP protest. On Sunday, students marched to the BP gas station to prevent people from filling up their tanks with BP oil. Because we covered the entire property, the gas station was successfully shut down for two hours as the police regulated traffic. The protest also had a beach theme to represent the oil spill at the gulf. From beach balls to volleyball nets, students found several ways to be creative and attract the attention of drivers and pedestrians. I suddenly became immersed in a wave of energy and enthusiasm as the beach balls flew from one side of the crowd to the other.

The main rally took place on April 18th as students gathered in front of the Chamber of Commerce with forest green helmets to show the unity between environmentalists from across the country. The Bread and Puppet Theatre, a progressive political group who uses giant puppets to promote its ideas, put on a play with students participating in the show. There were puppets of corporate owners and political figures along with large, cardboard, money-shaped puppets. The audience, mostly tourists, was well entertained as they took pictures and filmed the event. Af-

terward, thousands of students marched on the streets of downtown D.C. and demanded environmental justice. We held picket signs that read, "Make polluters pay, not the EPA" while shouting out chants such as "This is what democracy looks like." There was media coverage from several international news reels such as the BBC and Hong Kong media but little national coverage (no surprise there). After the rally, when environmental lobbyists were having a meeting with lower-level aides, President Barack Obama dropped in to encourage them to push him on environmental issues; however, this did not stop their eventual arrest. Overall, the rally stirred up attention and motivation.

We were then encouraged to take this energy back to our hometown in order to start change locally. As a result, Bard students organized a protest on Wednesday April 20th at the BP gas station between an intersection in Rhinebeck on route 9G for the one year anniversary of the BP oil spill. Despite the conservative nature of upstate New York, we were able to get several supporters who honked in agreement with our placards that read "Pay up spillionaires." We were in unison with several other schools across the nation who also protested for the same cause. I had come back from Power Shift with a great deal of inspiration and a more positive outlook towards the people power of protests.



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BIN MAKIN MISTAKES OUR HISTORY IS LADEN WITH THEM

by armaan alkazi



"I mourn the loss of thousands of precious lives, but I will not rejoice in the death of one, not even an enemy. Returning hate for hate multiplies hate, adding deeper darkness to a night already devoid of stars. Darkness cannot drive out darkness: only light can do that. Hate cannot drive out hate" – unknown.

As he was being shot in a sprawling compound inside the town of Abbottabad, I doubt Bin Laden felt fear, but rather smiled at what he had reduced his enemy too. We had breached the sovereignty of Pakistan (as we do habitually with our drones) and shot an unarmed man and his wife.

Bin Laden's goal was to establish an Islamic Caliphate across the globe but realistically he would have settled for a war between the western world and the Islamic world. He failed at the first but has had a degree of success in the second. The "war on terror" has reduced American foreign policy into a bumbling tirade against anyone remotely associated with Islam. Beyond trying to legalize torture, starting two wars and predator droning anyone anywhere (Pakistan, Libya, Afghanistan) we have lost the right to challenge the idea of national security. The war Bin Laden

started has allowed our government to strip any rights we had and more importantly it has allowed us to take the rights of any individuals anywhere.

Beyond that we should be weary of those who will use his death to justify the war in Afghanistan. After the capturing of Saddam, the media lauded the invasion of Iraq as a success. Bin Laden's death has begun to illicit the same responses. The idea that Bin Laden death should be linked to the invasion of Afghanistan is beyond absurd. Bin Laden was found through intelligence in Pakistan, intelligence that was locally uncovered. Also justifying the destruction of a country to capture one man (however evil) is absurd math.

Bin Laden's death has also been celebrated all across America with signs of jubilation. The idea that death, even if it is Bin Laden's be greeted by applause is crude to say the least. Bin Laden's death should be used as a moment to reflect on our national security campaign, and to think critically about the inhumanity (water boarding, civilian death) we have used in the name of seeking justice for the victims of 9/11.

ADVICE IS NICE LISTEN TO THIS

by will anderson

Hi I have more advice to give everybody. This time you have to listen.

DTR - Toast the hamburger buns ;) But guys, I heard you were serving onion rings the other day, and I want to personally extend my gratitude. My heart is melting...

Gym people - There are about 2,000 kids at this school. There are four treadmills. There are three squash courts. Knock down a squash court. Expand the fitness area. Buy more machines. :)

All - This might be the greatest idea I've ever had and if it's not implemented within the next year I will see it as the biggest "fuck you" of my life. Right now, I have three cards in my wallet. I have an ID, I have a dorm swipe card, and I have my debit card. I also have a bunch of quarters. I don't want any of this. I want one card that does it all - and I want it to be called the Bard Card. It would be all of the above: an ID, a swipe key, a laundry card. We can have

our parents put money on it and have the ability to use it at the bookstore and local restaurants (10 percent off when you use your Bard Cards, AM I RIGHT?!). I'm pretty sure Vassar does this with their V-Cards. But the Bard Card is a better name because it rhymes and rolls off the tongue and doesn't involve getting shot in Poughkeepsie. Wesleyan has WesCards and that doesn't even make sense.

Kline - The fried mushrooms are kind of weird. Also I went to your establishment yesterday and there still wasn't any frozen yogurt.

Instead of Seattle's Best we should have Dunkin' Donuts coffee because it's probably cheaper and is amazing.

To B&G - Please remove the black mold from the FREE PRESS office so we don't die.

KC - Don't let Missy on this campus - she makes me nervous.





ARTS & ENTERTAINMENT

THIS LITTLE ROOM WITH THE BED TOO BIG NO ROOM FOR CHAIR

by sebastian gutierrez

A house with no walls, held only together with logs and newspaper. A floor covered in mulch. This is the set that makes up the stark image of *This Little Room With the Bed Too Big*, the senior thesis of playwright Ann Marie Dorr '11. Focusing on the antagonistic relationship between a mother and her daughter, *Room With the Bed Too Big* was directed by Tea Alagic, an independent director based out of New York City and a Bard newcomer.

The play concerns Jolene (Kaycee Filson), a down on her luck single mother, and Bobby Jean (Keaton Morris-Stan), her daughter from her sister's boyfriend. Meanwhile, Jolene's sister Joan (Sarah Loucks) is evading her husband's (Robert Kittler) attempts to send her to rehab. At the same time, Bobby Jean is visited nightly by Death (Benjamin Wolk), who is her only real friend, even though he never speaks a word. Alagic's production used a dynamically changing set, choreography by Zia Morter, and live violin music (performed by Andy Kaplan) to tell this story.

Alagic was drawn to the play when she first read it. "Ann Marie did a fantastic job with it," Alagic said "It's a really strong intense work, so she's a real talent." Alagic was particularly struck by the relationship between Jolene and

Bobby Jean, and the fact that Bobby Jean is an unwanted offspring. "It's a very complicated relationship - very intense."

As a director, Alagic draws upon a variety of sources when it comes to her craft. She received her Bachelor of Fine Arts in Acting from Charles University Academy of Performing Arts and her Master of Fine Arts in Directing from the Yale School of Drama, but her method is entirely her own. "I was driven by a lot of amazing mentors and directors I worked with, though the way I work is a kind of style I developed after so many years of working. It's not imitating anybody's sources; it's finding my own language."

In designing the set, Alagic approached it from a very personal direction. "Design has always come from what is essential about a play, and what essential about the play is this house." Surrounded on three sides by the audience, the house in question is an elevated platform that doubles as a house and a bed. "It's a small house in the middle of nowhere," Alagic said. "I think the space people live in impacts their behavior and their emotions as well. So that was sort of key to the play, how to essentially show that without being realistic." It's more of a symbol of the play, rather

than a recreation of the actual environment.

When discussing how she got into this world, she attributes her love of the craft to her times in Community Theater in her hometown of Boston. It was her first role, Nina Zarechnaya in Chekhov's *The Seagull*, which provided her with the epiphany that everyone in the theatre world experiences at some point in their lives. Though her career is varied and long, she is not keen on singling out any one work because, as she says, "They are all interesting and close to my heart in one way or the other."

Following her work here, Alagic will go right back to directing, starting with a show in North Carolina, and then back in New York, directing a new show at SOHO REP. She offers up her own words of wisdom for anyone interested in pursuing a career in theatre before she goes. "You have to work really hard. You have to always work. Just work, work, work!" She would one day like to have her own theater, hiring young directors. According to Alagic, she has enjoyed her time working at Bard and would love to come back and do it again. After her fine and dedicated work on *This Little Room With the Bed Too Big*, there's no reason to suspect she wouldn't be welcome.

TALKING WITH FREE ENERGY

interview by joshua kopin and blake grindon

It takes a certain kind of band to fit in with James Murphy's record label, and Free Energy is not one of them.

The Philly-based band, signed by DFA by James Murphy of LCD Soundsystem fame, differs from the label's other bands in that their sound is not dance, but indie mashed up with retro 70's rock and a whole lot of something else.

Their first album, "Stuck on Nothing," produced by Murphy, uniformly received praise from critics, who hailed the album as a "distinctly American take on glam-boogie, (Pitchfork)," "a perfectly tart, semi-glammy, Thin Lizzy-style nugget of summery rock'n'roll (Spin)," and "one of the best new bands of 2010 (Rolling Stone)."

Bard College's Josh Kopin, club head of the college's WXBC radio station, and fellow DJ Blake Grindon were able to catch Free Energy during a show at the Iron Horse Music Hall in Northampton Mass., April 21, where they were able to snag an interview with the band's singer, Paul Spranger.

The first thing I want to know is what do you think you guys sound like?

Well, I tell people it's rock and roll. I think it sounds like, uh, future rock and roll that's still old-timey. Rock and roll. [Laughs]

Where do you see yourself in terms of genre? I know your label is DFA, which is a lot of dance bands, but you toured with Titus [Andronicus], which is not a dance band in the slightest. Where is it you put yourself in?

Yeah, I think rock and roll is a pretty broad category that can accommodate different categories like dance, punk. We've been making music for a while, and we listen to so much music that we absorb a lot. And by some sort of weird alchemy, we make something that I think can find a home anywhere. So we're kind of like, a chameleon band.

And we change our sets around to fit in on tour, by moving songs around and gauging the energy of the crowd - we're pretty good at adapting.

You say you adapt and change, so what are you listening to right now?

Right now, we're listening to some dance music that my manager sent me. Come Happy. Rubbers. Chilly Gonzalez. Otis Redding, when I'm in the kitchen making food. Ace of Base. You guys know Ace of Base, the Swedish band? Every Brothers.

I was curious - is there a difference between being a Midwest band and being an East Coast band. I mean - I'm from Chicago, so I'm always curious about bands that move from the Midwest to the East Coast. What's the difference?

Well, the cities are totally different. Philly is just a very unique city, unlike any city I'm ever been in. But musically, not too different. We're kind of loners, so we kind of do our own thing anyway, so we're not really affected by the music scene.

How do you feel about your debut album, both in terms of the album and the commercials that you guys did? You guys get any flack for that?

Not really, because we're not really well-known enough for there to be backlash, but we're like, slightly well known enough for people to be excited for us. So yeah, those kind of things are awesome, because they help the band survive.

Did you sell any more albums after that?

I'm not sure. That's a good question. I doubt it, but maybe. Probably. Just things like, when a song is on a show, like on *Vampire Diaries*, we see more female fans posting on their Facebook; they're excited. I definitely see results when those things happen. So that's pretty cool.

Your band's attitude is sort of more upbeat than

most of the stuff out there. I think you're the rare band where it's okay that things are changing. You seem to be aware of the fact that things are changing, and you're okay with that. Is there a specific place where that comes from?

That's a good question. I think it's the result of learning from a lot of mistakes and relationships. We're just always trying to learn from life. And I certainly have. Scott and I are both readers, and we try to bring in what we read. But you totally nailed it. That's the attitude that we try to achieve. It's cool you came away with that. I think we're lucky that we're older now. I remember times when we thought we were fucked. We were getting dropped by labels, our bands were breaking up, and at the time we thought it was the end of the world. But when you get through that kind of thing, you feel you can deal with anything.

Cool. What are you reading?

Oh man. So much. Right now, I'm in the middle of *V*, by Thomas Pynchon, which is like, blowing my mind. I just started reading *The Crying of Lot 49* which is really good, by Thomas Pynchon. I'm reading some lectures by Rudolf Steiner. Reading a book by Larry Wilmore, a writer for the *Daily Show*, a comedic piece. Uhh...there's a lot more.

Have these books made their way into the Free Energy stuff?

I mean, nothing I could quote directly. Everything is really broken down, so it's like a digestive process. Whether it's a riff or a melody or a line or a visual, all those things come from other places, like books or music or something else. I could probably point out little things here and there inspired by other things, but there's nothing too overt. Except in "All I Know," the strings put on by James are pretty straight out of T-Rex. I will say that. [Laughs].

YOUR HIGHNESS

by nicholas carbone

I went into this film with very low expectations after seeing all the negative reviews in the press, and on the Rotten Tomatoes website. This allowed me to really appreciate the funny moments in the film and not to expect too much, knowing it was not going to be better than the director's last effort, *Pineapple Express*.

David Gordon Green's stoner comedy is about two brothers Thadeous (Danny McBride) and Fabious (James Franco), who are the sons of King Tallious. Both are warriors, but Fabious is much more dashing, handsome, and talented than his brother Thadeous. Fabious celebrates his most recent victory by marrying his virgin girlfriend Belladonna (Zoey Deschanel), but the ceremony is interrupted by the evil sorcerer dude Leezar (Justin Theroux) who kidnaps her.

So, Fabious has to travel to Leezar's castle with his group of men and gets his brother to begrudgingly come along for the adventure. This leads to a series of fantasy, violence and slightly comedic mayhem.

I expected the film to be a completely fantastical adven-

ture, similar to *Stardust* and *The Princess Bride*, mixed with the sense of humor present in Green's last film *Pineapple Express*. This is what made me cautious about the nature of the film: knowing that this kind of mix may not be as funny as the average stoner comedy.

The action sequences were the least funny parts of the film, and I honestly was not interested in a lot of the film's formulaic plot. The story of the film attempted to follow the trajectory of an average fantasy film, but failed to deliver any laughs. There are occasional gags in the movie, but they are not enough to satisfy.

It seems that the most depressing aspect of this film is the amount of actors that were underused in the parts that they were given. Zoey Deschanel did not say more than a few words throughout the whole film, and the audience did not get to really understand the attraction between Fabious and Belladonna. The other characters were also very underdeveloped, making it was hard to care about many of the conflicts between them and our protagonists.

Danny McBride is by the far the funniest character of the

film and the only one that we really get to connect with. Rasmus Hardiker, who played Courtney, Thadeous' slave, stole the show with his pitch-perfect delivery and generally comic sensibility.

James Franco and Natalie Portman, on the other hand, are not given much to do, and they seem to be nothing but slightly important supporting characters for Danny McBride. They are very beautiful actors, but unfortunately do not have roles that they can fill out well.

David Gordon Green uses an excess of special effects and action to create a stereotypical medieval comedy. The film sells itself as a period stoner comedy film that goes through a certain amount of action in hopes of arising laughter from the viewer. Green's film did not deliver in either regard and can only satisfy the viewer to a certain degree. If you enjoy Danny McBride's sense of humor then you will enjoy the occasional gags that he delivers, but it will disappoint overall.

SCREAM 4

by sebastian gutierrez

Nearly a decade after Sidney, Dewey and Gale last defeated Ghostface, the little bastard is at it again, returning to Woodsboro, the place where it all started, to carve up some teenagers. Though it is a tad unnecessary, *Scream 4* is actually not bad. It's not as good as the original, but it wisely does away with the problems that sank the first two sequels; those being, all the problems that sink horror sequels. Spruced up to fit in the 21st century, *Scream 4* is an enjoyable bloodbath that manages to keep you consistently on edge.

Following one of the most meta openings to any movie I can recall seeing, we start off in classic *Scream* fashion, with two characters immediately getting mutilated by a guy in white mask. Conveniently, this occurs right when Sidney Prescott, the survivor of the original murders, decides to return home for a visit. And, of course, Ghostface is out to cut her, and everyone associated with her, to ribbons in an effort to create something far more elaborate and relevant than a simple sequel. This time, the killer is out to stage a remake of the original, bringing a whole new set of rules to the table. Soon, everyone with a pulse becomes a target as the body count soars, the rivers of blood overflow, and survivors try to stop him/her before it's too late.

Scream 4 is well told, to be sure. It treads old ground quite a lot, but since the focus here is making fun of re-

makes like *Nightmare on Elm Street* and *Halloween*, old ground is the name of the game. Thankfully, it treads that old ground very well, and succeeds where the original succeeded in delivering a funny look at how ridiculous horror movies are, while being an effective one at the same time. The revelation of the killer is a genuine surprise, even if it stretches the realm of believability a little too far. Otherwise, it's business as usual. The second the camera pans away to follow a character we weren't really paying attention to, you know its only a matter of time before said character is the proud recipient of a knife to the gut. Tried, but true!

Neve Campbell, David Arquette, and Courtney Cox all return to reprise their roles from the first trilogy. They do a fine job resurrecting their characters, but it's the same schtick we've seen from them. Sidney's still badass, Dewey's still a fool, and Gale is still a bitch! They are good though; so don't bother bringing tomatoes to throw. Of the newbies, Emma Roberts takes the steering wheel as Jill, Sidney's cousin, with Hayden Panettiere, Erik Knudsen, and Rory Kulkun along for the ride. They all do a fine job as well, with Roberts and Knudsen standing out from the rest of the pack: Roberts with her beauty and Knudsen with his comic timing.

The original *Scream*, for my money, is absolutely brilliant. It's scary, funny, exciting, and exceedingly well written. It perfectly blended satire with genuine horror, and since then, the sequels haven't quite found a way to match that. *Scream 4* comes the closest of them all, doing the best job of making fun of the genre conventions while reveling in them at the same time.

Unfortunately, it makes one big mistake. It's too funny. *Scream 4* has some scares, to be sure, but this time around, everyone involved is in on the joke, so the horror aspects are pushed to the side. There's a scene near the end, where the killer beats himself/herself up to make it look like he/she's a victim, and it's hilarious! When Billy and Stu did the same thing in the first one, it was chilling and gruesome. Here, it plays like that scene from *Fight Club* where Ed Norton goes all medieval on his own ass, only funnier.

Maybe it's the whole Saw factor, but it seems like director Wes Craven and writer Kevin Williamson thought an extreme amount of blood would be enough to spook audiences. It doesn't really work, but the efforts appreciated, especially when you see how far they went. *Scream 4* is disgusting. There's an extended kill near the end of the first act that would put Eli Roth to shame. There's also a fifteen second sequence involving Anthony Anderson that's almost worth the price of admission alone. Icky stuff.

But, qualms aside, *Scream 4* is fun. When the third act bloodbath gets going, you're having a hell of a time, and when the killer meets his/her fitting and inventive end, you can't help but cheer. The original *Scream* reinvigorated the slasher film way back in the nineties. *Scream 4* doesn't quite do that, but it's certainly the best example of the genre to come out since... well, since *Scream*. It's not much, but I'd wear it proudly on my chest.

REASONS TO STAY INSIDE THIS SUMMER

by elena watson

Once again, summer is nearly upon us and, along with ice cream, swimming, and spending three and a half months working at Wendy's while all your friends are going abroad, that means the approach of summer movies. Perhaps you are unaware of exactly what lies in store for you this season -- but never fear! I've done a little research, and here are just a few of the cinematic gems you have to look forward to: the Smurfs movie, *Transformers 3*, *Cars 2*, and also the latest installment in yet another five part series—*Final Destination 5*.

Awash in a sea of bad cinema, with none of your trusted FREE PRESS critics to navigate the way, what is a poor movie-goer to do? Before you start panicking, or heaven forbid turn to another news publication for your arts and entertainment knowledge, do not despair! In addition to researching some of the shittiest looking movies of the summer, I've also looked up the most promising. Ladies and gentlemen, I present you with your Summer Movie Guide for 2011.

Cowboys and Aliens: There will be cowboys. There will be aliens. There will also be Daniel Craig. 'Nuff said.

War Horse: Okay, I actually only just discovered this one when I googled summer movies, but it looks like it might be pretty cool. Stephen Spielberg's first movie in three years, it's a period drama about a soldier and his horse, and it features such known British people as Emily Watson and Benedict Cumberbatch (from BBC's "Sherlock.")

Pirates of the Caribbean 4: On Stranger Tides: I don't care what anyone says. This movie is probably going to be terrible and there is nothing in the world that is going to keep me from seeing it. On opening night.

Harry Potter and the Deathly Hallows Part 2: So, I guess a lot of people are pretty excited about this? The last one was pretty decent, and it is the very final installment of our childhood, so I guess you should probably go see this at some point.

Rise of the Planet of the Apes: You guessed it - just what the world needs, a prequel to *Planet of the Apes*. This

could be bad, it might be good, and it could very well be so bad it's good. Either way, it's got James Franco, so you can always just watch him looking disgruntled if you get bored. It also features Andy Serkis, Tom Felton, and Freida Pinto, so it really might be interesting.

All those superhero movies coming out, more specifically: *Thor*, *The Green Lantern*, and *Captain America*. I'd be skeptical, but adapted comic books have been producing some pretty consistently solid movies lately, so it could be worth a watch.

The Hangover 2: Ummm, the first one was funny, right? Can you tell I'm running out of things to recommend? It's going to be a long summer, folks, so you can either head out and see these movies, or lock yourself in your parents' basement with a bottle of Svedka and the complete series of Buffy the Vampire Slayer. The choice, dear friends, is yours (and really, I wouldn't fault you for either one.)

