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COVER ART

occupiers of wall st. stage a fox news interview, photo by ezra glenn

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photo by will anderson

Ladies and Gentlemen,

First, I want to compliment you on producing a newspaper of overall high quality. However, I have several constructive suggestions. First, there is really no reason to indulge in gratuitous vulgarity. The words "fuck you" and "sucks" are not only overused, they are so strikingly vulgar as to be embarrassing. They detract from whatever dignity or reliability the articles possess. Second, some copyediting care would help. For example, president of Longy is *Karen Zorn*, not Susan Zorn. Last, but not least, one of the aspirations of journalism is to get the story right, and in order to do so, one needs to talk to many sources, and ask the right questions. For example, on the question of the Dance Department and its space: apart from the fact that the Fisher center only looks like a "huge spaceship" to those who've never seen one, the space is more than adequate to the program. The issue is not the size of the program, but the scheduling of classes, and finding a way to use college facilities properly. There are studios in the Fisher center, and there's the possibility of using the stages for classes. At the same time, the Multipurpose room was built with the understanding that during the day when classes are in session, its use for student activities would be less than during the evenings and on weekends. The room is called "multipurpose" precisely for the reason that it was thought, from the beginning, the room be used for many different purposes, teaching among them. For the convenience of faculty and students, classes tend to be concentrated at certain times and on certain days, crowding the calendar, and they remain empty for much of the time. This is unavoidable, but in this case, given the fact that the Campus Center is generally more convenient, holding large dance classes there during the prime hours of classroom instruction is a good and thoughtful use of space and does not reflect on the inadequacy in the space for Dance. There is no need to enlarge the space for Dance at Bard, therefore there are no plans to do so. What we have, instead of the story being printed, is a point of view. Talking with Jim Brudvig, Peter Gadsby and the Deans, for example, might have filled out the story to make it more informative and more reflective of the reality.

The newspaper shows great promise and there's no reason to not fulfill it by encouraging somewhat better reporting, and more stylistic consistency and elegance in the prose and headlines.

Cordially,
Leon Botstein

President Botstein,

Thank you for your positive thoughts on the newspaper. Your support is as always appreciated. The error on Karen Zorn's name was regrettable and is corrected this issue.

Your objection to the sub-headline on the article 'Chartwells Workers Speak Out Against the Kline Tent' is not unwarranted, and sub-heads of that nature will be avoided in the future - though really, a little swearing never hurt anyone. But it is concerning that you did not comment at all on the substance of that article. The article brought to light several issues that merit greater consideration: 100 degree Fahrenheit conditions in cooking trailers, injuries as a result of close conditions, and Chartwells workers afraid of speaking up against these conditions. Considering the Kline Dining Tent setup will return next summer, these issues deserve a serious response from the college.

Additionally, the article 'Dance Department Struggles with Lack of Space' served as a reflection of the views held by the students and faculty we interviewed. We regret that the views of the head of the dance department, Maria Simpson, were not included. However, as a professor of dance at the college for 32 years, Jean Churchill was more than qualified to comment on the spatial needs of her department and Julie Silverstein, as Director of the Student Activities and the Campus Center, was more than qualified to comment on the intended purpose of the Multipurpose Room.

We will continue to work hard to ensure that all of our reporting is accurate. We appreciate you taking the time to respond to the paper.

FREE PRESS staff.

Corrections

In the byline for the article 'Bard Students Open Murray's, A Cafe in Tivoli,' author Ariana Perez-Castells' name was misspelled.

The President of the Longy School of Music is Karen Zorn, not Susan.

Hello from student government,

Free Press in its last issue wrote about budget forum and what they saw as issues regarding this forum in which the student body gets a say in the nearly two hundred thousand dollars that are allocated every semester to various clubs. The main issue the Free Press seemed to have was that no itemized budget had been posted. The reason no itemized budget was sent out was that the account numbers which are posted on the itemized budgets were used without informing the persons who keep track of funds leading to vast discrepancies in the accounting here at Bard. The reason I did not elaborate on this was at the time because I was unaware if I was allowed to and did not want to step on anyone's toes. Also the itemized budget this semester would have been a bit peculiar because, as I mentioned in my e-mail to club heads, in many cases rather than cutting any items the planning committee simply gave the club a budget that was just a percentage cut from the total request so the clubs could feel free to spend their money more freely. The budgets were posted as soon as I woke up in the morning after budget defense, which was a full 15 hours that a few dedicated students sacrificed from their weekend. As for the budgets location once posted, this is clearly outlined in the club head manual which it is expected that all club heads read, it is also online www.studentactivities.bard.edu/lib/form.php?action=getfile&id=3322614.

As for the Free Press's accusation that student government was trying to hide or not tell people about budget forum is hurtful, untrue, and plain misinformed. The reason I joined student government was to bring back more power to the student body and allow for more transparency so that every student who was interested could participate in the political conversation at Bard. To clarify the facts budget forum was advertised with posters for about a week leading up to the event and also it was in bard announce, an e-mail sent out every day with the weeks events outlined in it, for about a week leading up to the event as well. We tried our best to get people to show up them failing to do so is not the shortcomings of student government to advertise this event.

I understand the Bard Student Reading series had issues with a hostile amendment they wished to submit however it was clearly outlined on club head day and in the Student constitution section 3 article d-4 "After the publication of these materials [the budget], and continuing until 24 hours before Budget Forum, Clubs shall be allowed to submit proposed amendments to the budget". No hostile amendments were received within this time frame; the BSRS submitted its hostile amendment less than 12 hours before budget defense. The forum was by no means "pointless", as the Free Press claimed, many clubs who did not receive the funding that they wished for were given to opportunity to request funds from other clubs this resulted in all cases the club receiving more funding. The student body was, as always, afford the opportunity to participate in the budgeting process this semester at budget forum, the fact the itemized budget wasn't released at the time was regrettable however unavoidable and did not change people's abilities to vote to change the budget. As a matter of fact more than 90% of the students present voted to pass the proposed budget. I can't recall seeing any students that were not in favor of it. The forum is the place for debate and it is not student government's failure that the student body did not make any objections to the purposed budget other than the dozen or so friendly amendments. As a matter of fact I feel that students not proposing hostile amendments is a good thing because it shows that Planning Committee has done a good job in its allocation and although it was fun to watch hostile amendments take place it often breed animosity among club heads, who felt that they were being personally attacked.

As for my request, and yes it was a request, for people to stay and not leave before we voted on passing or rejecting the budget it was as to avoid having even fewer people there. So despite the Free Press' assertion that "Ehrlich raised his voice and told them to stay" I did no such thing. I spoke without a microphone, in a large room, and was addressing a crowd so I spoke loudly so people could hear me and I made no demand that people stay simply stated that if they wanted a voice in the democratic process that was taking place that they should stay till the final vote.

In the future we, student government, will try to do our jobs even better.

Kye Ehrlich
Planning Committee Chair

Kye and the Central Committee,

The FREE PRESS appreciates your reply to our editorial, and Student Government's consideration of the issues raised by the FREE PRESS. We do not feel, however, that your answers and explanations sufficiently dispel the issues we've raised.

The internal difficulties around releasing a full budget breakdown, such as removing account numbers, were evidently not the fault of Planning Committee. Nonetheless, it was (and still is) the responsibility of Student Government and the Student Activities Office to address these difficulties and provide an itemized budget before Budget Forum. Technical issues are hardly an excuse - especially considering a full budget breakdown still has yet to be released, a full month after the budget's approval, making it very difficult for clubs to keep track of their budgets over the course of the semester.

Most importantly, however, we disagree that "the fact the itemized budget wasn't released at the time did not change people's abilities to vote to change the budget." Those at the forum had not seen the details of the budget they voted on. We therefore should not have been voting on it. This seems perfectly obvious to us, and we are baffled that the Student Association cannot see the problem.

Additionally, while students are partially to blame for not showing up to Budget Forum, the advertising for the event was half-hearted. The Student Association is

the only student group able to send campus-wide e-mails, yet this was not done. The importance of Budget Forum has to be stressed to freshmen who know nothing about it, but the Student Association made little effort to do so.

Furthermore, saying that the deadlines for friendly and hostile amendments are listed in the Club Head Manual is to ignore precedent. E-mail reminders have always been sent, in order to encourage participation and amendments of all kinds. There was only a single amendment of any kind made in advance of the forum. (The concern about hostile amendments had no relation to the Bard Student Reading Series, which was not mentioned in our editorial.)

Whether Planning Committee did a good job in its allocations - which we are sure it did, though it is hard to fully determine without a budget breakdown - is independent of the reason no hostile amendments were filed. This happened because there was no budget breakdown to work from. As we said in our original editorial - how can one club attack another's budget if they don't know what the money was allocated for?

The Student Association should make clear if the failure to release a budget breakdown this semester was an individual incident, or the beginning of a new policy. We hope it is the former, and that the itemized budget becomes available as soon as possible.

FREE PRESS staff

by grayling bauer

In November 2010, an organization called the Foundation for Individual Rights in Education (FIRE) wrote a letter to President Leon Botstein asking him to clarify Bard's policy on free speech. FIRE argued that the free speech section of Bard's Community Standards of Behavior indicated that Bard placed certain values above free speech. As a result, the administration has now instated a new free speech policy which confirms the college's commitment to freedom of expression.

The section on free speech in the college's Community Standards of Behavior for 2010-2011 stated: "When language or other expression is used to harm, to demean, or to incite violence, it has breached the standard of civility in communication on this campus. Conduct that deliberately causes embarrassment, discomfort, or injury to other individuals or to the community, as a whole, is explicitly not allowed."

FIRE had rated Bard for years as "not rated," as it viewed the college as in opposition to free expression on campus. Last year the organization wrote a letter to President Botstein highlighting the contradictions in the college's policies and asking him to clear them up. Botstein was quick to take action, forming a committee geared towards reviewing the college's policies and suggesting potential changes.

The committee included Visiting Associate Professor of Philosophy Alan Sussman, Associate Professor of Political Studies and Human Rights Roger Berkowitz, Vice President and Dean for International Affairs and Civic Engagement Jonathan Becker, Dean of Student Affairs Erin Cannan, and Dean of Studies David Shein. It also included two representatives from the Student Association: Jeremy Carter-Gordon, then Secretary of the Student Association; and Arthur Holland Michel, Head of the Peer Review Board.

FIRE complemented the college for its action on free speech. "Too often, when confronted with inconsistencies in their policies, college administrators are defensive or argue that the policies which seem to restrict speech do not, in fact, restrict speech," the organization wrote on its website on October 4th. "Not so at Bard. Following the unusually open and thoughtful response from President Botstein, a number of policies were revised to clarify that Bard is, in fact, committed to its students' free speech rights."

The college's new free speech policy reads, in part: "Speech or expression that is not prohibited, but is rude, lacking in respect, disruptive, or hateful is discouraged. The College may voice its disapproval of such expression through private communications, public condemnation, the organization of public forum and calls for more speech and open debate."

"The former CSOB was trying to find a balance between letting people speak and not hurting people's feelings," explained Gretchen Perry, Dean of Campus Life. "If speech enters into the area of a hate crime, then we can take conduct or disciplinary or some action....[but] beyond anything that travels into the world of illegal crime, the college can say 'We don't agree with what you're saying' but we can't take action against a student for saying that."

IS YOUR VOICE BEING HEARD?

REPRESENTATIVES FROM STUDENT UNION AND STUDENT GOVERNMENT EXPLAIN THEIR APPROACHES TO VOICING STUDENT OPINION

by jody wissner

The newly formed Bard Student Union, co-organized by juniors Dan Gettinger and Zeke Perkins, proposes a more direct method of student involvement with issues on campus that will provide an alternative to Student Government's representative-based system.

"What we as a union aim to do is bring people together and create an environment where people can reach out to each other and say, 'Let's communicate, let's start a dialogue,'" said Dan Gettinger, who co-organized Student Union with Perkins. "What we have right now [with Student Government] is not only a lack of [dialogue], but a prohibition on it—a system that prevents dialogue from starting. There's nothing explicit about it, but I think that's the way the system has come down to now."

"I think what's important is that the Student Union isn't viewed as another bureaucratic level," Perkins added. "It's organizing students. It's not 'vote for someone that may do something that you don't really know about.' This is about 'you get involved and directly affect change.'"

The Student Life Committee, as part of Student Government, hosts forums with an open invitation for students to express their concerns. "We have forums every month," said Cara Black, head of the SLC, "and we do have people that show up. It would be nice to get some more people and that's why Student Union is beneficial to Central Committee because they're making us realize that we could get information out in a better way."

"We're working on plans of advertising for getting people more educated about how the system works," added Nate Zeitlin, chair of Student Judiciary Board, "having more forums regularly where we can hear the voices of students, and we want to work closely with Student Union in improving the function of Student Government."

"But, I feel that the current system—structure—does have its benefits, so if we can find a way of balancing representation with having a functioning democratic voice, then that's the ultimate goal, really."

"The frustration with the forums is that there's a feeling that they're not very use-

ful in enacting real change," Perkins said. "If you go to a forum, your point is lost and won't actually affect anything." Both Perkins and Gettinger assert that Student Government solely incorporates student voice and doesn't use it as its driving force.

In terms of the Union, a student needs to attend meetings to have their voice heard. But will they? In terms of the Government: a student can email the Student Life Committee or speak to a delegate. But even if they do, will their voice be heard? Will their voice evoke real change?

With these questions in mind, I solicited opinions from students as to whether they felt their voice would be better used to evoke change in the Student Union or in the Student Government.

Freshman Leya Kayas responded, "I have no idea who I would go talk to in Student Government if I had an issue other than maybe an email address." She continued, "I don't like the idea of dropping off my problems on someone else and hoping that they deal with them... I think if they [Student Union] advertise, then people would come.

Honestly, I didn't even know there were Student Union meetings."

Freshman Omar Forrest remarked, "I would feel more inclined [towards] the Union's policy rather than the Student Government's. In my experience, giving a select group of people the ability to voice for the entire student body is almost a way... to say that these students are more important than the student body, which is really the step to not listening to the students. Whereas if you see all students the same, it's harder to marginalize them."

However, Omar added, "I think they're looking for an amount of energy that they're not going to find. They're going to find it, but not in enough people to make the difference that they want. They have a mission of grandeur that isn't going to be met... Bard is such a radical place that there is no room for practicality."

BOOTYGATE: BARD BANS BOOTY BANGERS

by lucas oppenorth



photo by will anderson

In late fall 2009, DJ/producer Dylan Coburn and several of his friends organized a party at SMOG that generated an attendance of about thirty, according to Coburn. This was the first in a series of now infamous dance parties known as "Booty Bangers", which were run by a group of DJs and electronic music producers.

Following this inaugural party, the events gradually grew in size, becoming a monthly staple during the 2010-2011 school year. However, the popularity and success of the events expanded beyond the control of the college on September 9th, the night of Booty Banger's twelfth party. "We had 300 plus people," said Coburn. "We completely didn't know it was going to be that big, so it was way out of the control of the people running it."

During Coburn's performance, he was told by a security guard that the event was being shut down as a result of two EMS calls for over-intoxication. Soon after, the event hosts spoke with security who informed them that they had received another EMS call and that after the event was shut down, security was notified of a fourth. The party was halted, disappointed Bardians vacated the area and several weeks later, Booty Banger events were banned from campus.

According to Coburn, this was the first

time that a Booty Banger event had encountered an alcohol related incident. However, according to Julie Silverstein, Director of Student Activities and the Campus Center, "one of the times Booty Bangers performed in the Campus Center MPR, there were numerous cases of alcohol violations at the event that the Event Hosts did not confront... That incident alone almost called for a ban of Booty Bangers, but we sanctioned the appropriate people, and gave them one more chance."

After September's incident, organizers from both Booty Banger and SMOG met with Silverstein to discuss the parties' future. They reached a general consensus that Bard does not have the security resources to control a student organized event with the attendance that the parties now attract. "The performers were very understanding about this and it felt like somewhat of a mutual decision that they can no longer perform on campus," said Silverstein.

Coburn explained that told the heads of SMOG he did not want the venue to be associated with the bad reputation that the Booty Banger was gaining from the administration. "Our party is completely independent from SMOG and we didn't want to continue, and they didn't want to continue, with our party at SMOG because of the

things that happened and the wrong people getting blamed for it" said Coburn.

SMOG co-head Eve Alpert explained that Booty Bangers have been a source of anxiety for SMOG organizers. "There's really no event on campus that can bring in upwards of two hundred people, and SMOG can't really hold that amount" she said. Alpert also noted that SMOG's speaker system had been blown at a Booty Banger event last year. "[Student behavior] was frustrating for us because it was the first event at SMOG and freshmen's eyes were opened to a really crazy party there," she said. "It's not a place for things to get really out of hand... it's a student art space." Alpert did however emphasize that she did not think student conduct was the fault of the Booty Banger organizers, but rather the individuals who abused the space.

At the meeting with Student Activities, the Booty Banger organizers were faulted for failing to clean up the Ferrari Soccer Fields next to SMOG, something that is not included in the responsibilities listed in the contract signed by SMOG event hosts. However, according to Alpert, the hill leading up to the fields, which SMOG show hosts are responsible for cleaning, was left unclean. Additionally, they were faulted for not keeping control of the attendants of the party. "I recognize that it is very rare for Event Hosts

and/or Performers to cause problems at their own events," said Silverstein. "However, they are still ultimately responsible for the behavior of their event attendees. We make these responsibilities very clear in the Event Host Agreements that Event Hosts sign. Ironically, after September's party, the security guards on duty spoke to the organizers about how much they appreciate the Booty Banger. "They told us 'We are glad you have this party because you take everyone and put them in one small compact area and that helps us out a lot,'" said Coburn. "On a serious note they said 'Listen, if you guys get in trouble for this that's completely wrong... this is not your fault.'"

The one condition of the ban is that Booty Bangers can only occur on campus if the organizers hire outside security for the event but, for now, Coburn plans on keeping the party alive by moving it to the Sportsman Bar in Tivoli. On campus, other groups of students are still permitted to organize Booty Banger-esque events: "students host similar DJ-Dance Parties frequently on campus, but they usually do not result in as many alcohol issues as the Booty Bangers events had... If a different group of students designed a similar event to the Booty Bangers shows, we would allow that to happen," said Silverstein.

FEITLER HOUSE TO BECOME OFFICIAL NEIGHBORHOOD

by will anderson

In an effort to define and establish Feitler House's core principles and expectations, the Office of Residence Life has turned the dorm into a "neighborhood"—joining existing neighborhoods in Villages J, K and L, including Kosher Halal, Greenhouse Collective, Unlikely Realistic Forum, and the Bridging Cultures House.

Last spring Margaret Bertram, the former Assistant Director of Residence Life, began talks with Feitler about alterations to their mission. In September, the office held a followup meeting—partly to continue this conversation, and partly in response to a Feitler-sponsored event that led to one student being hospitalized for drinking.

Feitler began in 1998 as a vegetarian co-operational dorm. At the time, it was the only special-interest housing option on campus. Students living in Feitler are allowed certain privileges, such as being excused from the campus-wide meal plan. The money that they would normally put towards the Chartwells meal plan goes to a common fund that they use to purchase their own food. Although often referred to as the vegan co-op, the dorm has only once been officially vegan: today, it is simply vegetarian.

Because Feitler has been turned into a neighborhood, the dorm has to reapply each year as special interest housing. "All special interest housing put together a proposal—they list their mission and the standards they live by," Dean of Campus Life Gretchen Perry said. "This applies to the Kosher Halal, the sustainability dorm, and now it applies to Feitler." Nancy Smith, Director of Housing at Bard, also stressed that this decision should not be seen as threatening Feitler's existence. "We don't want to redefine Feitler, we just want the students who are there to have an established set of expectations and goals for themselves and the house," Smith said. Both Perry and Smith asserted that Feitler will not be closed down.

ResLife's reasons for turning Feitler into a neighborhood are based on two factors: clarity and accountability. Perry, who began working at Bard after Feitler's establishment, believes there are misconceptions both in her own office and in the student body about the dorm's mission. "We want them to clarify each year the dorm's purpose, and for each member to

have a solid understanding of what the dorm stands for. And maybe they know what it is, but in terms of how the student body understands the dorm and how we understand their purpose, that is less clear," Perry said.

ResLife also hopes Feitler will be held more accountable for their actions, now that it is part of a neighborhood. "Feitler is a part of our residential community—it's not off campus housing," Perry said. "But as long as they're abiding by the standards they establish, and there is still a demand for the type of living they offer, they will continue to exist. Being classified as a neighborhood should help this." However, Feitler residents assert that the new neighborhood title is a form of "social probation" for the dorm. "The neighborhood application basically ensures we don't throw any more parties, or else we will be seen as not fulfilling the promises of our mission statement. It's not about clarification or whatever, it's about controlling Feitler," Feitler resident Gabe Adels said.

Smith did cite a recent Feitler event as a source of concern - but stressed that their talks with Feitler have been primarily concerned with Feitler's core message. "In terms of specifics, there was an unregistered event at the beginning of the year that caused us to regroup and look closer at the dorm. We don't want Feitler to be associated with that kind of thing and we just wanted to be clear with how we felt about that with them," Smith said. Feitler residents did admit that a freshman student was hospitalized at a Feitler event last month, but claim it was not the fault of the dorm. "Obviously, if partying is considered a problem, than Feitler is only a symptom of a bigger issue at Bard. By doing away with Feitler, all Bard will be doing away with is the opportunity for any student to enjoy a free, vegan alternative to Chartwells," Adels said.

While Feitler is added to the list of neighborhoods on campus, ResLife believes that the number of special interest housing options should be limited. "We don't want to become a department of neighborhoods, because that creates separate enclaves that can be detrimental to building communities," Smith said. "If we have too much special interest housing, we can end up dividing the community."

CAFÉ OPENS AT CCS MUSEUM

by dakota schuck

This summer, the Hessel Museum at Bard College opened a small student-run café that sells organic coffee, local milk, cappuccino, chai, tea, and assorted snacks and pastries.

While the café itself is small, the outdoor seating area set up behind it provides a spacious new location for students and faculty to relax, read, and converse, all with a view of the forest's edge. New benches behind the museum were also added, made from fallen trees by Miami based artist Mark Handforth, who also responsible for the "Wishbone" sculpture outside the museum.

The café has been a "work in progress" for a while now but has been "pretty popular so far," said Christine Delfino, who oversees the café's inventory and staff of work study students. Delfino said their coffee is from Strongtree Organic Coffee Roasters in Hudson, and

that they are currently looking for a local vendor from whom to buy tea.

"From the set-up, it looks like, unfortunately, a lot of the usable seating area will be lost in the winter months when it is too cold for the outdoor seating," said Linnea Marik '13. "On the other hand, there is a whole museum to explore if you are stuck inside. Hopefully this café will be a pleasant other option for those days when we don't feel like going to Kline or DTR."

Jamie Baird, who was largely responsible for the café's creation, points out the some of the café's perks: first, it's the only place on campus to get an espresso, and second, the hours of operation will soon expand to include weekdays when the museum is closed, allowing students to get coffee there on groggy Monday mornings.

photos by anna daniszewski



CHANGES IN ARAMARK

AFTER 23 YEARS, A LONGTIME BARD PRESENCE MOVES ON

One day in 1990, a student named Amber approached Jocelyn Coon in tears. She told her that with three weeks left before graduation, she was giving up on her senior project and quitting school. Coon sat with her for hours, trying to convince her not to quit.

Amber's senior project now sits in the library with a dedication to Coon on the first page, thanking her for changing her mind.

That Coon was not Amber's advisor, or a professor, but the housekeeper in her dorm, doesn't seem unusual to her. "I gave the students here as much compassion as I did my own children," said Coon. "And they return it to you...it's nice to know you made a difference in a student's life."

After 23 years in housekeeping at Bard, Coon (known as Jocie to all) has left Aramark after serving for 18 years Assistant Manager of Custodial Services. Considering her long tenure at the college, Coon's departure was quiet and without fanfare. Her final shift, the 10pm - 6am stint in the Aramark office which had become her preference, was seemingly unremarkable.

The office was otherwise empty when we spoke at around one in the morning. But Coon had always found the shift more rewarding than any other: "People don't realize how much actually happens [here] at night," she said.

Coon started at Bard working in the post office, which was then located in the basement of Hegeman. She worked as a housekeeper in Manor House for several years, then moved to Oberholzer when it opened in the early 1990s. When an opportunity opened up for a full time position in housekeeping as Aramark (then Service Master) came in, Coon was selected for the job by then Head of the Physical Plant Dick Griffiths.

According to the housekeepers she supervised, Coon was long the backbone of the Aramark office, commanding the respect of all the workers the office employed. "If you had a problem, you could go to her," said one Aramark employee. "She knew everyone on a personal basis."

Coon attributes this respect to her hands-on approach, saying she cares about her workers but is always honest with them. "You have to know your people to work with your people," she said. "You have to have interaction with your workers, because if you're gonna make something work, you all have to work together.

"I'm very straightforward with my workers, and they will tell you that. It doesn't matter if your worker likes you. It matters if they respect you."

It is her interactions with students, however, which Coon said she will most miss. "A lot of good students have come and gone," she said. "There were students I used to worry about. There was a student who, he lived in California - Noah, his name was Noah - and he was in Manor House, and I remember him, just before he graduated he was really upset. He was a photography major, but just before he graduated he couldn't get a job, and he was going back to California to flip hamburgers. I said you've gotta start somewhere kid.

"But I often wonder where a lot of the kids are, and what they're doing, and are they doing what they wanted to do in life. Did they accomplish what they wanted?"

Coon declined to explain her reasons for leaving, saying it was a tough choice which she had not made lightly. Coon admitted that her long term plan had been to remain at the college until retirement - but that "circumstances made that change."

"It will be very strange knowing, when I get home tomorrow and I put my phone and my keys down that, that's it," she said, pausing to hold back tears. "It was a real tough decision. But I feel good about it. Sad, but good."

Coon maintains a strong connection to the dorm where she worked as a housekeeper, Manor. "My daughter got married in Manor House," she said. "One time when my daughter was younger, she came to see me when I was working. And she always said to me, 'mom, when I get married I want to walk down those stairs.' So when she got married she walked down these stairs. It was perfect."

She hopes her fellow Aramark employees will pull together without her. "We really have a good bunch of people. They're at a time tough right now, for whatever reason, but they're a good bunch of people. They need a little guidance and a little direction but they're still good people. And I'll miss them."

Coon is not gone from the college - she recently took a part time job as a monitor in Henderson computer lab. Whether this position pans out or not, Coon plans to always stay connected to the college where she has spent so much of her life. At least for now, an institution of Bard knowledge and history sits in Henderson three nights a week.

NEW MANAGEMENT BRINGS NEW TURMOIL

Recent changes in the management of Aramark, the college's subcontracted custodial services provider, have provoked unhappiness within housekeeping staff, dissatisfaction from the college and outrage amongst student labor advocates. All of these recent events have reignited debate around workers' rights on campus, along with the ever-present question of Aramark's future at Bard.

"Morale is as low as it has ever been by far" among Aramark employees, according to Lucas Duffy-Tumasz of the Student Labor Dialogue, a student run advocacy group for the rights of on-campus workers. Duffly-Tumasz works directly with Aramark workers in his role on the SLD.

"We're all very unhappy," confirmed one Aramark employee, who asked to remain anonymous for fear of workplace discrimination. "I don't see things getting any better," agreed another employee, who also requested anonymity.

Their discontent stems from changes in the organization and management of Aramark on campus. Workers point to changes in policy put in place by new management, though they hesitated to place the blame on any one individual. (The current Aramark management could not be reached for comment by the time of publication.)

Aramark brought in new management prior to this semester of its own accord. "They had some performance issues they wanted to improve upon and they felt they were bringing in a higher level of management," said Jim Brudvig, Vice President for Administration. He said the college did not request the change, but had no issue with it.

Employees are objecting to several new policies put in place by new management. Two housekeepers were let go by the college in August, and neither position has yet been filled. Housekeepers are spread thinner across campus as a result, workers say. (No objections have been raised to the firings themselves.)

Brudvig agreed that the college is not happy with the loss of employees. "I don't like how long it takes them to hire new workers," he said. "And in the meantime someone has to cover someone else's work. And if I'm paying the bill then I'm not getting any credit for that." He concurred that if the two positions are indeed still unfilled, "that is a problem....I'd rather see people getting hired and get things cleaned."

One housekeeper said management recently instructed employees not to interact with the students in buildings. "They don't want us chatting with students, don't want us talking to anybody,"

the worker said. "Which to me is not right. The kids are the ones paying us and if they want to talk to us, we should have the right to talk to them."

Housekeepers connected this policy to the management's larger concern with all communications going through the Aramark office. This approach, housekeepers argued, leads to miscommunication and slow response times for even simple tasks. Under new policies, a worker complained, "I have to call my boss, my boss has to put in the paperwork, then the paperwork has to go through here, then it gets handed to the next person....And who knows, the electrician could have been right there at the time."

For the most part, workers say they feel afraid for their jobs and that their recent treatment has been dehumanizing. "[We feel] that we are just a number," a housekeeper said. "People who have been here for 25 years are just a number."

The concerns of housekeepers represent a clash between established policies and Aramark's new approach. "Bard has a way of doing things," argued one employee. "You're not gonna come in here and try and change everything."

Yet Aramark evidently felt some changes were necessary - and Brudvig, despite some concerns, remains more or less satisfied with Aramark's work on campus. Representatives of the SLD, which has long pushed for housekeepers to be brought in-house by the college, doubt that recent concerns will lead to success on this front.

SLD member Zeke Perkins speculates that the college does not want the separate unions of Aramark and Buildings & Grounds to combine, as the union would gain power against the college. After a recent meeting with Brudvig, Perkins believes that any motion on bringing housekeepers in-house is currently unlikely. "[Brudvig] has been telling us that he's been working on it for two years," said Perkins. The SLD nonetheless plans to escalate their pressure campaign, pushing to make all current Aramark housekeepers employees of the college.

Brudvig told the FREE PRESS that the possibility of bring workers in-house "is still in the air" - along with the third option of using a company other than Aramark. He noted that working within Aramark offers advantages for workers, such as the ability to move up through the ranks of the corporation - a possibility that working as a Bard housekeeper would not offer.

CCS EXHIBITION: BLINKY PALERMO

by lucas opgenorth

Since June 24, Bard's Hessel Museum of Art has been hosting the works of German abstract painter Blinky Palermo as part of the first comprehensive North American retrospective of the late artist's work. The exhibition, titled "Blinky Palermo: Retrospective 1964-1977," contains 57 different pieces and offers free admission to students and the general public.

The featured artist, best known for his spare monochromatic canvases and fabric paintings, was born Peter Heisterkamp in 1943, but took the outlandish name of an American boxing promoter and mobster in 1964. Thereafter known as Blinky Palermo, he became an important figure in post-World War II European art, often painting such on materials as aluminum, steel, wood, paper and Formica and often making lines out of tape instead of paint. However, his career was abruptly cut short in 1977, when he died at the young age of 33 under mysterious, drug-related circumstances.

Lynne Cooke, the show's curator, was on the Center for Curatorial Studies' graduate committee for many years and chief curator of New York City's Dia Art Foundation. "Cooke and Tom Eccles, our executive director, talked about doing a project together, because we had known Lynn for all those years, but she had never curated in our space," explained Maria Acita, assistant director of the Hessel.

Cooke selected and tracked down the show's pieces, many of which came from private collections overseas. However, the CCS's Marielise Hessel collection already had two Palermos. Planning for the retrospective began in 2008; and on Oct. 31, 2010, the show opened at the Los Angeles County Museum of Art. The show ran for about two and a half months before leaving the West Coast and reopening

at New York City's Hishhorn Museum and Sculpture Gallery Feb. 24 of this year.

Now on the final leg of its tour, the retrospective is split between the Hessel and Dia:Beacon, a museum operated by the Dia Foundation located in Beacon, N.Y. Due to the Hessel's appropriate lighting and environmental conditions, it hosts Palermo's earlier work, while Dia:Beacon hosts his later pieces. "The exhibition has been different every place that it has gone," said Acita. For example, the large, metal "To the People of the City of New York" was unable to fit in the gallery in Los Angeles.

Additionally, Eccles has organized a companion exhibition with artist Josiah McElheny titled, "If You Lived Here You'd Be Home By Now." McElheny, who has been noted for strongly acknowledging Palermo's inspirations and influences in his work, created several Palermo-esque wall drawings for the exhibit.

While Palermo is a noted artist in his native Europe, his work has been largely underappreciated in North America. Because this exhibition is the first of its kind on this side of the Atlantic, it has generated a great deal of interest from both the public and the art world. Acita estimates that this summer's museum attendance was up 50% from last summer.

Although many visitors are unfamiliar with Palermo's work, they are often excited by articles in publications such as the New York Times and the New Yorker that have emphasized the rareness of this opportunity. "We haven't done anything like this in scale recently," said Acita "the value of these works is substantial... this is major."

The show will be open until Oct. 31, a full year after it premiered in Los Angeles.



photos by chris kendall



THE MAN, THE MYTH, THE LEGEND: MATT TAIBBI

by sam prince

Recently, Bard has developed a habit of reclaiming its now-famous forgotten sons. Chevy Chase landmarks are advertised on a big board in the campus center, and the administration gave a diploma to Adam Yauch of the Beastie Boys, who studied at the college for two years before dropping out. Most recently, Bard co-operated with alumnus Matt Taibbi on a piece published in *Town and Country*, titled "Is Bard the New Brown?". In the piece, Taibbi explores how the Bard he attended is different than the school as it exists today.

In one of his lesser known works, a book called *The Exile: Sex, Drugs, and Libel in the New Russia*, Taibbi provides some information about his post-Bard period. The book focuses on the founding of an expatriate magazine, *The Exile*, in

Russia, and Taibbi sheds some light on how he came to be its editor. The amount of time it took Taibbi to transition from Bard graduate to *Rolling Stone* cover boy wasn't a measure of weeks or months, as his book reveals, but years.

After a brief stint in Russia following his graduation from Bard, Taibbi worked as a freelance writer in Uzbekistan. He was eventually thrown out of the country by the secret police following a AP wire he wrote criticizing its president. Taibbi moved on to Moscow, where he edited the sports section of an English-language paper before moving back to the US where he had what he describes as a "howling-on-the-bathroom-floor, ten-alarm, nervous breakdown." He went on to have an affair with a married woman and move back to Russia to play baseball for the Red Army.

Taibbi's second stint in Russia lasted all of five months, after which he moved back to the US, became a private detective, and moved in with his now former married lover. His descriptions of this time sound calm and domestic—Taibbi describes gaining weight, listening to NPR, and commuting to and from work—and therefore radically different from his life as previously described. Taibbi, though, soon fought with the woman he was living with and returned to Russia to work for the Moscow Times, only to move back to the US five months later. After a few more romantic ups and downs, he returned to Russia again in order to cover a coup there.

Instead of staying in Russia, though, Mr. Taibbi went to Mongolia—but not to write this time. Taibbi joined the Mongo-

lian Basketball Association (MBA) and became somewhat of a superstar. "I dyed my hair different colors before each game, shaved messages in the side of my head, drew scores of technical fouls, and became known as the 'Mongolian Rodman'," Taibbi writes. It was only after suffering from a life-threatening illness that Taibbi was drawn back to the USA for the last time.

Ben La Farge, Taibbi's senior project advisor, still teaches at Bard, and spoke to the Free Press about his former advisee. "It's very hard to do good comedy," La Farge says about Taibbi's now hard-to-find senior project. "His novel is very flawed; it's not as brilliant as several other novels I've seen over the years, but it is very funny—or some of it is very funny."

BARD IN SPACE!

by leela khanna

A few months ago, a photograph by astronaut Mark Kelly was released displaying a Bard pin on the window of the Endeavor space shuttle while it was orbiting Earth on its final mission. "My friend Pia Carusone graduated Bard with me in 2003 and works for Congresswomen Gabrielle Giffords, whose husband is astronaut Mark Kelly," Mollie Meikle '03 explained. Through Carusone, Meikle was able to meet with Kelly and accompany him to Houston to witness the launching of his final mission this past April.

"I thought he could take some Bard stuff up to space because that's what astronauts do," said Carusone. "They'll take stuff from schools, such as pictures and CDs, so I gave him a bunch of things from Bard including a pin, which he later took a picture of."

For Meikle, who is now the Assistant Director of Development for Alumni Relations at Bard, the idea had something of a history. In 2002, Bard student Jamie O'Shea '03 attempted to launch a car into space from Robbins field. The Bard College Trustee Leader Scholarship (TLS) Program sponsored the project, known as the Bard Space Program. O'Shea started working on the car in 2001. As part of its construction, he lived in the car for 72 hours to prove its habitability, wearing a "Fuck NASA" spacesuit.

"The car obviously didn't go to outer space, it didn't actually leave the ground, but... the idea of having Bard in space ten years after Jamie tried to go to space" was compelling, Meikle says.

Any picture taken by astronauts becomes taxpayer property. Though Meikle isn't sure what Bard will want to do with it, the alumni relations' office has printed the picture in their monthly newsletter.

"How often do you hang out with an astronaut? We didn't think that we should send a picture up of Pia and I," said Meikle. "We both said that he should take something up from Bard. I mean, why not, its pretty cool."



BARD SECURITY LEAVES UNION SPARS WITH COLLEGE ADMINS OVER CONTRACT DISPUTES

by anna daniszewski

"[The administration] basically said 'no' to everything we asked for. There's not one thing that they agreed to for us," security guard and president of the Union of Bard Security Guards, Fred Kimlin, told the Free Press.

In May, Security's employee contracts were soon to expire and thus began the challenging process of contract negotiations with the Administration. When the proceedings first began, both Security and administrators exchanged a list of demands. Since then, tensions have arisen over various clauses that the college is looking to modify or remove altogether. Both parties seem to be expecting a prolonged deliberation. Jim Brudvig, Vice President for Administration, said in interview: "I'm in it for the long haul."

The first article that has been heavily debated is dubbed the "Linkage" clause. This clause requires the College to increase pay raises at the same rate as a salary sub-group of Buildings and Grounds (B&G) employees known as G2. Administration said they are looking to sever security from B&G in pay.

Both the security officers and B&G now have reached pretty good levels of pay," Brudvig said. "They've caught up with their peers in the [Hudson] Valley. Our security officers are pretty well paid. I didn't want it any longer. There's no need to be linked to B&G... It wasn't going to be any guarantee for big increases in the future."

Brudvig continued: "Security, you better negotiate for yourselves here. What are you looking for in an increase? And not just hoping for some other guys to get you a raise. ... I want them unlinked and tell me what do you think is a fair increase. ... And they haven't done it."

Kimlin believes that it would be an unfair move and would not protect them in the future. "They want to sever us from that," Kimlin said, "so basically they can just give us a 1% raise and stick with that and say take it or not."

Brudvig has put a 2% raise for the next three years on the table, but Security believes they deserve at least 2.5% because of a previous pay freeze that was going

to be repaid this year. A compromise does not appear to be in sight. "Until that gets fixed, I'm not really talking to anyone about anything else," Kimlin said.

Administrators, particularly Director of Security Ken Cooper, are also looking to remove an article of the contract that compensates guards for working two eight-hour shifts in a 24-hour time span. Currently, the article ensures an overtime pay rate of an additional 50% (time and a half, as it is called) for the second shift. According to both Brudvig and Kimlin, the removal of the article would allow for more flexibility in distributing and reassigning shifts. Security guards, however, are concerned about being overstretched and not being fairly compensated for the longer workday.

Security also requested additional support for the morning shift (from 7:00 am to 3:00 pm) during which there are only two officers on duty, which, in Kimlin's opinion, is a "major issue" for students. According to Kimlin, however, Brudvig says there's a lot of us working here, if something happens we can handle it." Kimlin said he then told Brudvig, "I'd like to see you do a lock-out."

Negotiations have been slightly halted due to troubles with security's union. While the security guards on campus have their own internal union, they have been affiliated with the broader United Federation of Special Police and Security Officers since 2006. Through this affiliation, they were able to gain additional representation and union backing.

Security felt, however, that they were being inadequately defended by their union representative, Ralph Purdy, and are thus in the process of terminating their relationship as of early October. Security has officially informed administrators to no longer discuss contract with the previous representative. This has delayed the proceedings while security searches for new representation.

Brudvig said this union dissolution is unusual: "They've got something up their sleeve, I guess, so let's see how it plays out." He continued "They may want to affiliate

with one organization ... there are certain rights that the college has. They can't just take up with any union, they have to see if its approved by us, see if we have any objections. We may, we may not."

Lastly, administrators want to remove coverage for dental care. "I want to regularize the staff at Bard College," Brudvig said. "I want everyone to be treated the same. Most of the people here at Bard, if they want dental insurance, they pay for it ... [Security employees are] not the lowest paid people on campus, frankly, so I don't have any particular reason to give them a better deal than some of the others on campus ... we have absorbed so many of the costs of health care ... it's reasonable to ask them to start paying for this elective insurance."

Security employees would have to pay \$35 per month for dental, Kimlin said, which he regarded as not an elective, but an essential service: "you're telling me 1.67% pay raise is cost of living, and we figure it out with all the bumps in medical and dental. I'm losing 23 dollars a month ... and that's before I even put in \$50 for gas in my car to come up here."

What this perhaps comes down to is the debate on fairness and the financial limitations of Bard College. Brudvig feels that he has made a good offer to security while the other party has not. "The only thing they're not getting is this increase in wages, but they're getting this good healthcare plan, so they have some incentive just to drag it out," he said.

"There will probably be some action soon on my part," he continued, "[we'll] just say that you guys aren't bargaining in good faith here, just switching around, and not coming to a deal because you like what you got."

Kimlin, however, feels undervalued by the discussion: "I really think they look down on us," he said. "We're just the little guys who make this college run."

The administration does not expect a new contract before the end of this calendar year.

COMMUNITIES COME TOGETHER FOR GREEN INITIATIVES

GLOBAL MOVING PLANET DAY COINCIDES WITH LOCAL FESTIVAL

By Victoria Antip, of the office of sustainability

Red Hook residents and Bardians alike came together to celebrate Hardscrabble Day on Saturday, September 24th. The streets were crowded with vendors selling jewelry, kettle corn, fresh cut flowers and produce, and enticing food from GiGi Trattoria's and the Red Hook Inn.

Notably, Hardscrabble Day coincided with Moving Planet Day, a global "day to move beyond fossil fuels" orchestrated by the organization 350 to promote non-traditional forms of transportation, including bikes and local buses and shuttles. Various local green initiatives sent representatives to Hardscrabble Day, including the Red Hook 10% Challenge and Bard's own Office of Sustainability.

The festivities kicked off at Kline, starting a full five days early, with daily bike decorating outside during dinner. Numerous students could deck out their environmentally-friendly rides with baskets, streamers, signs, pom-poms, and stenciled license plates.

The big day set off with a bang with the first group bike ride to Red Hook, which took place at noon that Saturday. That ride, as well as the two that followed it at one and three, wound through residential areas of upper Red Hook, showcasing a part of the town rarely seen by students while avoiding the notoriously dangerous 9G.

Events continued until the 4:00 pm parade, in which the Bard Orcapelicans marched on behalf of Bard's Moving Planet Day initiative along with the new Bard Rickshaw

pedaled by Logan Hollarsmith and Iden Sapse.

"I've marched in a lot of Red Hook parades, but this one was my favorite," said Laurie Husted, head of the Office of Sustainability. "I was proud to bike alongside the Orcapelicans and watch the reaction of the parade watchers as they heard their voices. A bonus was that some of them could sing from the comfort of our new rickshaw!"

In the Village parking lot, volunteers gathered underneath the Moving Planet Day Tent and promoted green programs, such as the Red Hook 10% Challenge. Volunteers explained that the program, launched last year, aims to challenge "community members, businesses, institutions and households to reduce our energy use by 10 percent and also motivate 10 percent of our citizens, employees, or social contacts to become involved."

Laurie Husted also arranged, in partnership with a local youth arts program, a Bike Decorating Station Tent. Set up for children in the lawn near Key Bank, the tent, which provided baskets, streamers, and ribbons, was surrounded by smiling, skipping children joyfully decorating their bikes.

"We were thrilled to work with Imagination Station to host a Bike Decorating Event," she explained. "With the help of a Bard art student, and the vision of Norine Peyton, the owner of Imagination Station, we equipped bikers young and old with handy baskets and messages celebrating bicycles."

Additionally, four refurbished bikes, donated by Bard and restored on campus by Bard student Jack Bott, were raffled off amidst decorating and live music nearby at the main stage to four lucky winners. Students were also offered the opportunity to learn safe walking and bike trails to and from Bard campus, Tivoli, and Red Hook.

"We're proud to have participated in Moving Planet Day, an international day to move away from fossil fuels that was celebrated worldwide with thousands of events," Husted says. "We felt that celebrating the bicycle was a great way to engage the whole community and tailored events accordingly."

She said information offered during Moving Planet in Red Hook is available to Bard Students 24/7 via the Bard Office of Sustainability, previously known as the Bard Environmental Resource Department, or BERD.

Students are invited to drop by the office or the website for flyers, information on events, bumper stickers, information on the Zip Car program, maps of bike and walking trails, and much more.

Furthermore, Husted expressed enthusiasm for the office's upcoming programs, stating "the Office of Sustainability continuously works to identify and implement solutions to lower our carbon footprint."

HARDSCRABBLE DAY CELEBRATES LOCAL CULTURE

by Allison P. Shyer

Approaching Hard Scrabble Day with no previous experience, Bard College student Rosy Warren, sophomore, had one question on her mind: "What does Hard Scrabble mean anyway? Are we spending the day commemorating difficult board games?"

So she, along with a host of other Bardians, journeyed into Red Hook to find out. The scene that awaited was Gilmore Girl-esque; among the festivities were slushee stands, yard sales, a bandstand, clowns to entertain the children, and representation from the Historical Society, the Fire Department, and athletics league.

"Hard Scrabble means scrambled eggs!" said one enthusiastic representative of Red Hook's kindergarten class, who was also very proud of her new butterfly face paint which was pink and sparkly.

"No, it's because Red Hook used to be called Hard Scrabble; our teacher told us all about it," insisted her friend, also butterfly painted.

Representatives of the Red Hook Historical Society confirmed this interpretation. They explained that Red Hook used to be called Hard Scrabble because the soil was hard to till. "The settlers had to scabble to plant their crops," the RHHS said, "so Hard Scrabble Day is a celebration of that heritage."

"It concerns me that I know less about Red Hook than a kindergarten," said Rosy, upon finding out these facts.

Katherine Bondy, a senior at Bard, has been living in Red Hook for two years. "It doesn't feel like it's just an extension of Bard," Katherine said, "the college and the community operate

pretty separately but our neighbors are all really nice and I love living here."

She pointed out her friend who was participating in the parade on the float for the Red Hook dance studio, which was covered in paper mache and jingling cans and turned heads as it proceeded down the main street.

James Stames, Bard sophomore, felt less positive about Bard's connection (or lack thereof) with the town of Red Hook. "Lack of Bard representation at the festival is indicative of Bard's relationship with the town in general," said James. "Sure the Orcapelicans sang, but that was pretty much it. I think Bard students consider themselves "above" the culture of Red Hook."

There were not many Bard-specific floats or stalls; however, Bard students could still be seen participating in many aspects of the celebration. Bardians were seen in full makeup and costume dancing with the local dance studio, first in chains of local youth groups holding hands, and singing to the crowd.

"In order for students to get involved, they have to take initiative themselves," says Marna McGregor, a sophomore who works at Montgomery farm stand.

Students who are interested in engaging more actively with the town of Red Hook can get in touch with the Center for Civic Engagement, or join a TLS project that is focused on volunteering in the community. Students can encourage clubs that they are members of to participate in more community outreach or they can start their own initiative.

NEWS (BOXER) BRIEFS

by galing bauer, j.p. lawrence, and jay sims

Kline gets comfy with some fresh new furniture

It is no secret that Kline has been getting some work done lately. If you have visited recently, you will have noticed the latest addition: new furniture. The dining area's makeover includes diner-style booths, couches and raised bar tables.

"The main dining room is pretty much complete at this point," confirmed Chas Cerulli, Director of Dining Services. "The north hallway dining will be installed over the next week."

Cerulli hopes the booths and couches will make Kline more comfortable. "We wanted it to be welcoming so students feel comfortable using Kline for not only dining" but as a "much needed student space" for socialising.

Cerulli confirmed that Kline will be "an ongoing process throughout the rest of the semester," with the completion of additional new dining space, a new Green Onion and new meeting rooms in progress.

Kline switches from Seattle's Best to Starbucks Coffee

Kline now serves Starbucks Coffee, replacing the unpopular Seattle's Best. "It is our hope that Starbucks will be well received by students and satisfy their coffee needs," said Cerulli. The change came in response to student complaints. Chartwells locations choose between Starbucks, Seattle's Best, Green Mountain and Pura Vida for their coffee.

Student takes on college through power of Twitter

Complaints about dryers leaving students' clothes still sopping wet are pretty common place around campus. But recently one student, sick of the faulty dryers in his dorm New Robbins, decided to voice his displeasure. Nathan Donarum, a senior, took to twitter, tweeting directly at Bard College: 'Hey @BardCollege after \$6 wasted on washing/drying my clothes they're still wet.' A follow-up tweet said: "For the fucking \$50,000 a YEAR I spend to go to this school, the least I could get is a dryer that works. @BARDCollege."

Donarum did not expect a response - so he was surprised to find e-mails the very next day from Gretchen Perry, Dean of Campus Life, along with staff in the President's Office, pledging to get the dryers fixed and to reimburse him for the money lost.

So next time you have a facilities problem, forget calling B&G or putting in a request - just tweet at Bard's official account, and then you will have the college's attention.

Getty owner caught in sting

The Daily Freeman reports that the owner of the Getty station in Red Hook was nabbed in a state police sting for selling beer to a minor.

Mohammed Yasin Syed, 47, owner and operator of the Getty on North Broadway was charged with sale of an alcoholic beverage to a person under the age of 21, a violation of the state Alcohol Beverage Control law.

State police conducted an undercover sting operation that targeted six businesses. Of the six, only the Getty sold alcohol to an underage state police agent.

"I think it was justly deserved, but still a bad thing to happen him," said one under-age student, adding that she and many of her friends had frequented the store before its recent bust. "He's a good guy and he's always nice to Bard students. It's such a shame."

Bard dips in US News college rankings - we forgot to submit some paperwork

Bard College dipped in this year's US News rankings of the best colleges in the country, falling from 38th place to 51st. But before you start making your transfer plans, fear not - the decline was simply due to a clerical error on the college's part.

"It wasn't important enough for us, and we actually forgot to send in data," explained President Leon Botstein. "The fault is completely ours." The data is now submitted, and Bard's ranking will go up again next year.

Botstein stressed nonetheless that the college considers US News rankings to be "nonsense."

"We think this is an embarrassing joke on the industry," Botstein explained. "The assumption that you can quantify quality and rank it on a single scale...is nonsensical." [See page 16 for more on this subject.]



JOYCE CAROL OATES COMES TO BARD

by rebecca harris

The Olin Auditorium stage made prolific author Joyce Carol Oates look small from behind the podium. She looked down at her notes quietly as students, faculty and community members continued to slip into the hall to listen to her reading of her new novel, *Sourland*.

Oates has read on this stage before for literature professor Bradford Morrow's "Innovative Contemporary Reading Series," but this time, Oates decided to take a different approach. Instead of reading from *Sourland*, Oates wanted to have a discussion with her audience about the idea of inspiration.

With a pen in hand and an unfinished speech in front of her, Oates began her dialogue with the audience much like she approaches her writing: editing each chapter as she goes, note-taking in long hand. She spends the majority of each day doing this on her own—writing long hand, revising, cutting, completing. Oates said she writes about a novel a year, gathering her material from "inspiring, scintillating conversations."

"Joyce is one of those rare writers who is seemingly inspired by everything around her, from snippets of conversation to landscapes to, well, you name it," Morrow said. "It makes perfect sense that she would be inspired by the idea of inspiration itself. She's a profoundly self-knowing writer, observant and meticulous, and it shows in every sentence."

Morrow invited Oates back to Bard to discuss her

new novel with his class, "New Directions in Contemporary Fiction," before she gave her reading for the public. This is how Morrow has been running the fiction series since he arrived at Bard about 20 years ago—bringing writers and readers together to discuss new fiction in a classroom setting.

As Oates answered questions, she took down notes about topics she hoped to write about later. These notes are part of an extensive writing process for Oates, who works with her pieces in a very deliberate manner.

"I have pages and pages of notes that I put on the computer and print out, read, edit and write again," Oates said. "It's a meditative, slow process."

It seems a contradiction that Oates, an author of more than 50 novels, spends so much time on each piece. This, however, is due largely to the fact that she enjoys writing and where it leads her.

"It's pleasant—it's not work that is an effort," she said. "I see the shape that you put a novel in as a challenge and a problem to solve."

"You may have a destination in mind, but by the time you get towards the ending you have a completely different landscape," Oates added. "The beginning is important to have in place, but the ending is a little bit more elastic."

This idea of a landscape has been the fuel for Oates' recent obsession with the concept of inspiration. Inspiration from settings is something that Oates

has worked with in the past, and her current fascination led to her impromptu speech on inspiration rather than reading from *Sourland* at the fiction series.

This was not lost on the students of Morrow's class. Morrow said the class, which discusses form, how complex effects are achieved and how books are written, impressed Oates with their enthusiasm.

"All of my visiting writers come away marveling at the sophisticated level of engagement that Bard students bring to seminars," Morrow said. "Joyce even wrote me to say as much after she was back home in Princeton, praising 'the wonderful alertness and sympathy of your students.'"

Part of Morrow's objective of the fiction series is to inspire students and community members in the way that he was inspired in college. Listening to writers such as Norman Mailer, William Burroughs and Allen Ginsberg read and discuss their work motivated Morrow, so he began the series to share that experience with his own students.

More than 100 writers later, he hopes to continue providing a place for students to interact with renowned authors, with Bard Writer-in-Residence Edie Meidev next on the docket.

"My hope is that by encountering authors and discussing their books with them as well as their process of writing," Morrow said, "literature will come alive for them in new and different ways."

THE BARBERSHOP

Ross Cameron has been cutting his friends' hair since he arrived at Bard. This year, he decided to make it official, with a Facebook page and a catchy name: "The Bardber-shop." The FREE PRESS sat in on one of Ross's cuts to learn more about this budding business, and not only did we learn about Ross's hair styling techniques, we heard his opinions on modern masculinity and the decline of the well-dressed man. Featuring Ben Hopkins as haircut recipient.



photos by anastasia tuazon

by anastasia tuazon

FREE PRESS: When did you think of making this haircutting thing official—adding a name and a Facebook page?

Ross Cameron: I cut a lot of people's hair last year. And then everyone was like, "Oh s**t, I like that haircut. Can you give me that haircut?" And I started cutting my own hair, too. Over the summer I was like, "You know, I'm running low on money. I kinda like cutting hair. I should just make something out of it." Just for fun, not a serious business proposal or anything.

FP: How many haircuts have you given this year?

Ross: Probably 30.

Ben Hopkins: Ross, you should shave your name into the back of my head.

Ross: I will. I'm just trying to figure out your hairline.

FP: How much do you charge?

Ross: For a full haircut, \$5, for just a trim, probably \$2.50

Ben: Ross, you should do straight razor shaving.

Ross: I was thinking about doing that, but then I was like, wait—the dangers involved, I'm not ready to accept that.

FP: So you just do haircuts? No other services?

Ross: [laughs] No, I do not do Brazilian waxes—

Ben: Then why am I here? I thought this was a prelude to my bikini wax.

FP: What's your approach to your own hair? Did you used to go to a barber before you started cutting it yourself?

Ross: I used to go to a hairstylist... I did that because I have six cowlicks, so my hair's all f****d, and no one has ever cut it except this one lady. And so I talked to her, asked her how she did what she did.

FP: How do you style your hair?

Ross: I use something in between a wax and a cream, and I part it up and back. My hair is really fine but there's a lot of it, so I can kind of do the pompadour thing.

FP: Is there a haircut that you do most often?

Ross: Yeah, it's close to what I have. It seems

like a lot of guys are liking the short on the sides, long on the top look.

Ben: It's really easy to manage, too.

Ross: If you're a guy, I think you risk almost emasculating yourself if you don't have some version of that. If you're getting short hair and it's all equal you look like you have a... poof. Or a bowl cut.

FP: Do you cut girls' hair often?

Ross: I don't do girls unless girls want a short haircut. Just because I'm not confident enough in my ability to cut a woman's hair and not f**k it up. I can shave sides of head, though.

FP: As someone who thinks about style and appearance a lot, I'm interested in what your take is on the "metrosexual" label.

Ross: I feel like metrosexuality is kind of a term that straight guys who are embarrassed about feeling gay for dressing nicely introduced. If you think about the mid-century 1900's, anywhere before the 70's really, dressing sharp was a huge part of being a man. Dressing nicely gives you a kind of confidence that you don't have to work for, really. If you represent yourself the way that you want to represent yourself people look at

you in a different way. It's not all about how people look at me, it's about how I feel when I wake up in the morning, when I make my hair nice and dress sharp... For any guy who wants to start dressing sharp, I definitely recommend it. No one's going to hate you for looking good. You can only basically go up, you know what I mean? I did the whole hoodie and jeans thing. Then I wanted to dress the way I wish I could dress, and I realized that it's not hard, all you have to do is go to the Salvation Army in Hudson and buy blazers for seven dollars. You don't have to spend a lot of money to look good. And I'm really into this whole masculinity revival thing, you know? Like, the art of shaving and that kind of thing. The only thing I'm not into with that is the f**king fedora movement. It's all about bringing back an artisan style. Look at the 1930's in New York City, there are streets where every shop on the street is a men's clothing store—a Savile Row kind of thing. That movement disappeared.

FP: Why do you think that happened?

Somehow it became passe or "gay" to look nice. But I don't think you have to reject femininity by letting yourself go and being all unshaven and dirty in order to be manly. I'm back for caring about how you look as a man.

#OCCUPY WALL STREET

OCCUPY WALL STREET VS. THE ARAB SPRING

by hannah khallfeh

I will preface this by explaining that I regularly travel to Syria to visit family. This summer, the Syrian uprising was already in full swing by the time I touched down at the Damascus airport. Living in the extremely tense and volatile environment that ensued, I learned a few things about revolutions. And so when Occupy Wall Street first began to be compared to the Arab Spring revolutions, I was almost outraged. How could a bunch of white kids camping out in New York City be anything like the struggles protesters undertake in Syria, or Tunisia, or Egypt, Libya, Yemen, and Bahrain?

And so, out of curiosity, I, along with other Bard students, went down on Oct. 1 to see what it was like. You may have heard the rest of this story: the day ended with an arrest, seven hours behind bars, and charges for disorderly conduct. The entire experience changed my very mistaken first impression, and after spending time talking with several people — both protesters and my classmates while we waited to be released — I've come to realize that, although I initially scoffed at the comparison, maybe Occupy Wall Street and the Arab Spring are not so different.

Let's look at the similarities.

On December 17th, 2010 in Tunisia, twenty-six year old Mohamed Bouazizi bought paint fuel and set himself on fire in the streets of Sidi Bouzid. According to an Al Jazeera interview with his family, Bouazizi dropped out of school at 19 because he could no longer afford education, and instead began to work full-time as a street vendor selling produce. His story of poverty is similar to that of many Tunisians. The day he lit himself on fire, he was angry with the corrupt system that abused him and humiliated by how he was treated at the hands of an unjust authority.

Sounds familiar? Wall Street protesters are similarly angry with the system that does nothing to help the "99%" and fed up with corruption that makes the rich richer and the poor poorer. Just like Bouazizi, many Americans cannot afford higher education and instead drop out of school to find jobs. And the American government, just like the Tunisian government, has done little in the past decades to change the growing economic disparity.

Bouazizi's death sparked the protests that led to the Tunisian revolution, which led to uprisings all over the Arab world. These uprisings were largely youth-based, another similarity with Occupy Wall Street. While on the Brooklyn Bridge for the protest, I could see that many of the protesters were of college-age, and not much older than twenty-five or thirty. It's easy to understand why. Students and recent graduates are the people in this country who are most concerned for the future.

The media coverage is another significant similarity. Mainstream media in the U.S. is trying to categorize Occupy Wall Street protesters as jobless drug-addled hippies dancing to drum circles. State media in the Arab world frequently claim that anti-regime protesters are nothing but thugs and criminals who want to destroy the country. Lying to the masses is the easiest way for governments to maintain the status quo.

And yet, just like in the Arab world, new modes of communication are helping to free people from the grips of propaganda. Social networks have played an extraordinarily successful role in improving communication and uniting protesters around the world. Just look at the "Bard Occupies Wall St" Facebook group, where Bard students have been discussing the protests and sharing information.

But there are differences, of course. Occupy Wall Street is fighting a decentralized authority, not a dictatorship. No one — or at least, very few protesters — is demanding the immediate removal of President Barack Obama. There is not one unifying demand, but rather a long list of grievances that can't be simplified into one statement.

And, most importantly, Occupy Wall Street is battling corruption, not an oppressive regime. It's an important distinction. Imagine tanks overtaking the streets of New York City and firing on protesters and the U.S. army raiding homes and arresting people. Imagine hearing protesters being teargassed from your bedroom window, as I did in Syria. There you have the oppressive regime that many Arabs rose up against.

Occupy Wall Street will genuinely reflect the Arab Spring revolutions when U.S. citizens are stripped of all and any rights and the military becomes the ruling force in the country. Some may argue this has happened already. But as someone who has experienced firsthand both the Arab Spring and Occupy Wall Street, I'll end with my opinion: Occupy Wall Street is not a revolution. It's a reawakening.



photos by anna daniszewski and ezra glenn

W EET



BARD STUDENTS OCCUPY WALL STREET

by rebecca harris

Sophomore Sophia West had never been in handcuffs before. She'd never been put in a paddy wagon. She'd never been issued three summonses in one day. She'd never needed a lawyer to represent her in court.

West had never been to a protest before.

But West (whose name has been changed for anonymity due to legal advice) marched along with around 1,000 other protesters on Oct. 1 in the Occupy Wall Street protest in New York, NY, hoping to observe democracy at work in the US—and instead, landing in jail.

"I went to go see [Occupy Wall Street]; I was curious," West said. "I had read about it and heard from people that were going, I thought it would be interesting to go after spending my summer in the Middle East and seeing Arab Spring. I went there just to learn from seeing and experiencing what protests were like in the United States. Not to get arrested."

West, along with about 20 other Bard students, made the journey to NYC to participate in the protests. Many of the students shared similar reasons for attending the protests, because of curiosity and support for the cause—which, according to occupywallst.org, is a leaderless resistance movement against the greed and corruption of corporate America.

Amith Gupta, '12, attended the Wall St. protests the day of the march, but was also involved the previous week. After his first experience on Wall St., he returned to Bard to see videos of a wave of police brutality and macing.

"I had been at protests before where police used undue force and employed mass arrests in general," Gupta said. "I am nervous at protests. I brought that feeling with me when I went to the protest [on Oct. 1]."

The Bard students arrived at Liberty Plaza, home to Zucotti Park, around 1 p.m. The public space was littered with mattresses, sleeping bags, blankets and donations to provide for the protesters, according to West. Also in the scrum was a library, a place for food, a media center and legal observers for the coming day.

Equipped with signs and organized chants, the crowd of protesters hit the streets by 3 p.m., and after about 30 minutes, arrived at the Brooklyn Bridge. According to the New York Civil Liberties Union, New Yorkers have the right to engage in peaceful, protest activity on public sidewalks, in public parks and on public streets in NYC. But once the protesters got to the bridge, the rules became unclear, Gupta said.

"About fifty or so people jumped over the guard rails into the motorway, after they did it, quite a few people followed—normally it would have seemed blatantly illegal, but the police continued to guide them, which gave the impression that the protesters weren't doing anything wrong," Gupta said.

Once they got to the middle of the bridge, the police barricaded the marchers in the motorway and began to arrest them using plastic handcuffs. Among the arrested students were West and 17 others.

"[The police] started to grab people and arrest them, some of them were legal observers, journalists—peaceful," Gupta said. "The cross section on the bridge wasn't very radical, it didn't look like most of the people there were expecting to be arrested. There was a lot of force. At one point, we all sat down and locked arms because we wanted to take the bridge. It

was an act of civil disobedience."

The police separated protesters into groups of two, patted them down, took their belongings and handcuffed them with plastic ties behind their backs. The main reason for arrest, said West, was for blocking traffic. By the time the police had blocked off the Brooklyn Bridge, it became clear that those in the kettling area, or the barricaded space, were going to be arrested.

"I wasn't upset, I just waited patiently to be arrested," West said. "The Bard kids were among the last to be arrested. We were just standing in the rain, using our signs as shelter, singing songs."

About 700 people were arrested on the bridge. West ended up in a 5 x 8 cell with 24 other women. While in jail, they had to plead for water and permission to use the bathroom, said West. Many of the Bard students arrested were detained for several hours. Some students, however, didn't end up in a cell at all.

"I was wary when I got to the protest because of my past experiences," Gupta said. "I managed to escape by climbing up the Brooklyn Bridge and getting on the walk way. I watched the police arrest one person after another."

Back at Bard, a group of students came together when they discovered that students in NYC were being arrested. Aliza Ray, '14, had visited the Wall St. protests the week before out of interest. On the weekend of Oct. 1, she stayed on campus to work on a paper—only to end up spending the entire night tracking down arrested students and making phone calls.

"When I attended the protest the week before, it definitely seemed like those who were arrested felt that they were getting arrested for their cause," Ray said. "[On Oct. 1] as we were calling to try to figure out where people were in Brooklyn jails, I think most of the people didn't feel like they'd been arrested for a purpose."

Though the experience was an educational one, West says she doesn't see herself continuing her involvement in the protest as a body to be arrested. Instead, she hopes along with many of the other students involved in the Occupy Wall St. movement at Bard, to be involved in other ways.

"At Bard, there are a lot of interesting conversations going on between peers and administrators organizing, some students have put their efforts towards hiring a lawyer for legal advice, posting interesting articles on our Occupy Wall St. Facebook group," West said. "Talking about the issues is the most important part."

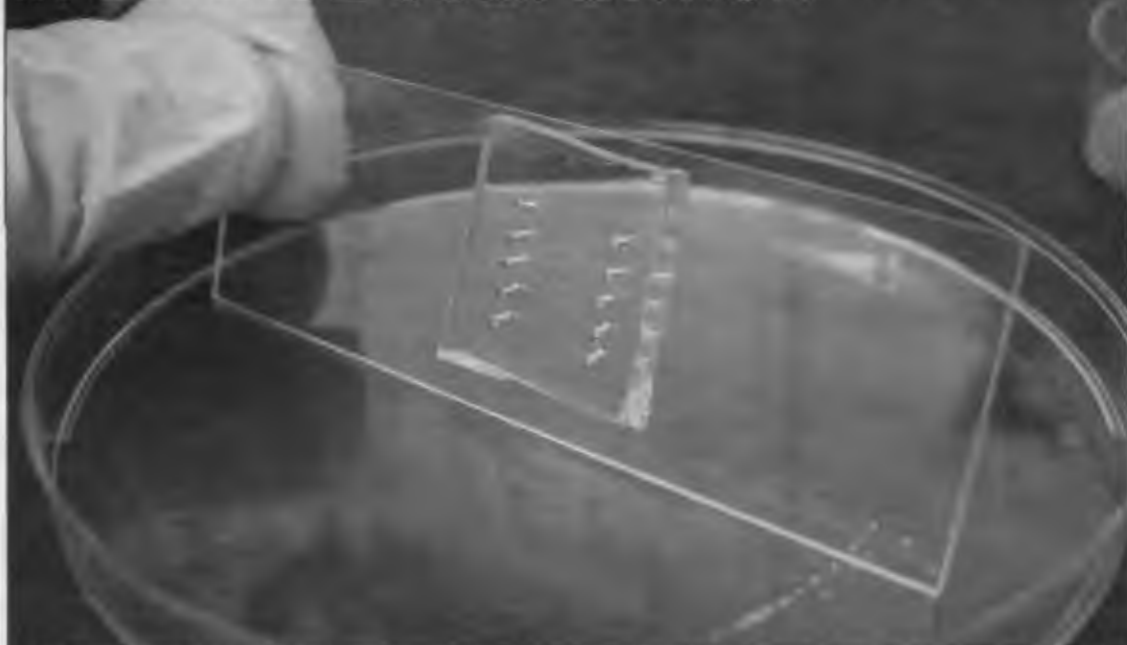
Although there has been debate over the involvement of students who attend one of the most expensive colleges in the nation participating in a protest centered on finances in the U.S., Bard students, along with other students from universities around the state, are participating in the protest because they have genuine interest in being involved. According to Gupta, many students have concerns over student aid, the ability to get jobs and pay off student debts.

"It's all the more reason to fight against it. Just because your family or your background shows that you've 'achieved the American dream' or lived comfortably is not a reason to allow others to not, or to be passive and allow corruption to go on," West said. "It's a reason to be more active so that other people can live a life of privilege. I feel lucky that I was raised that way."



BARD STUDENTS PARTICIPATE IN SCIENCE COMPETITION

by J.P. SWANSON



It's very easy for the scientifically illiterate to look foolish in the presence of scientists who know what they're doing.

Which is why, as I sit across the table from Eric Reed, a sophomore, and Yi Liu, a junior, frantically doodling on a notepad in Bard's Reem-Kayden Center, I continually ask them for a metaphor that explains their project in a simple manner to my little pop-cultured brainbox.

"Is it," I venture, "like a straw?"

I know I don't quite have it when the two budding Bard science students smile at me as if I just asked them how the sky works.

Liu, a chemistry and biology major, and Reed, a chemistry major, are two of the most concrete people you'll meet. Over the last half-year, they have been modifying the genomes of living bacteria from parts they received in a box.

Then, while their peers occupied streets and knocked down their parent's doors, Liu, Reed, and their advisers Swapan Jain and Chris LaFratta, traveled to Indianapolis to participate in the International Genetically Engineered Machine (iGEM) competition over fall break.

This is the first time Bard has sponsored and sent a team to the iGEM competition, which sends a kit of biological parts at the beginning of the summer to undergraduate students from countries all over the world.

Those students modify the cells to accomplish a certain task, and then travel to Indianapolis to present their findings to conference rooms filled with their peers.

Liu said he heard of the competition last year. After pitching the idea to the chemistry department, Liu began work on the project over the summer while working with Reed at the Bard Summer Research Institute.

Liu and Reed worked with the genome of the bacteria *e. coli*. Since the bacteria's DNA is perpetually accessible, the bacteria often hooks up with stray DNA it's introduced to. After taking in genetic material, *E. coli* can then be tricked out to glow in the dark or enslave humanity.

In order to do start this process, Liu and Reed heated a batch of *E. coli* and then mixed them with

the plasmids in a test tube. They then put the bacteria into a micro fluidic device, which is like a tiny, tiny, test tube, just big enough for one bacterium to squeeze through. Then, they tested if the bacteria would talk to each other.

Drawing from research indicating that bacteria send molecules as signals to each other, the duo fixed the bacteria in place at either end of the tube. They then pushed fluid through. If the bacteria sent signals to each other, the whole shebang would glow in the dark. Because the tube is too small for outside material to squeeze in, the impromptu *E. coli* barn rave indicates that yes, sometimes bacteria get lonely, and just want to talk.

The possibilities are groundbreaking, said Liu. "We are trying to do this basically as a new way of communication, but also as a way of controlling bacteria," he said. "They are really cheap to make and have a lot of potential."

Liu said other groups are using this type of research to detect AIDS in Africa, and that while their project does not have much applied purpose, others may use it as a stepping-stone for bigger and better things.

In fact, Reed said, they met other students working on similar research at the competition in Indianapolis, where they presented their work but did not advance.

The duo said they are already planning for next year's competition, and they hope to compete next year with more members, as they were outgunned in Indianapolis by teams 25 members in size. Liu and Reed said anyone can speak to them if they want to join.

I write this down in my notepad. And then with a flash, I get it. My little epiphany. My understanding of their project.

"So, it's like you've got a narrow hallway," I offer, "with smelly men who block the doors on either side. And then you're blowing fans through and seeing if they smell each other?"

The two look at each other. "Yeah, that's about right."

I doodle the word, "success!" Perhaps – perhaps – there's a chance for my scientifically silly brain after all.

by aubrey tingler

WRITING FACULTY COME OUT WITH NEW NOVELS

It's no secret that Bard draws both accomplished writing professors and young, optimistic writers who come to Bard hoping to learn from the best. I interviewed two Bard professors, Edie Meidav and Paul LaFarge, both of whom have recently published novels: *Lola California* and *Luminous Airplanes*, respectively.

Writer-in-Residence Edie Meidav's *Lola California* tells the story of two childhood friends, Rose and Lana, who grow apart and re-encounter each other as adults. What happens between them alters the fate of Lana's father, who is imprisoned in Alcatraz and on death row.

Meidav says that she wrote the novel "during the birth of two children, three moves, two jobs," and that it is a satisfying compilation of ideas and memories she'd been grappling with for a long time. "It was very satisfying to put in one place a lifetime's worth of thoughts about friendship, dystopia and counter-culture. The act of novel-writing ordered my thinking on these subjects."

Meidav speaks with captivating poignancy about "utopian dreams that [have] become dystopian," specifically those of the Peace Movement in 1960s Berkley, California, and the tremendous hope this generation had for the future, a hope that fell apart as more and more American soldiers died in wars and growing technology carried us into a new age.

"The title refers to an unreachable, lost place in time," she says. One of *Lola California*'s themes is the lost freedom of childhood: "I was struck," Meidav says, "[by] remembering the girlish freedom I would never again have." Meidav attributes the origin of this striking feeling to the birth of her first daughter, which caused her to think about parenthood and the over-sexualization of young girls in our society, two themes that also appear in the novel.

Lola California also takes on questions of choice and includes elements of neuroethology, which Meidav defines for me as "the study of motivation on the level of the cell." Edie Meidav will read from *Lola California* at 2:30 pm on Monday, October 31st in Weis Cinema.

Visiting Assistant Professor of Writing Paul LaFarge took an innovative turn with his latest novel, *Luminous Airplanes*. The self-contained ink-and-paper book is accompanied by an online "immersive text," which tells the same story with additional, multimedia detail.

"I started working on the book in 1999," says LaFarge. "It's changed a lot...it evolved cataclysmically! Like in evolution when everything is going along fine and then the asteroid hits."

The book was originally comedic, taking place in "a dystopian world in which airplanes had ceased to work, but everyone still remembered them." September 11th, 2011—the cataclysm, as it were—brought about major changes to the book. "After September 11th happened, writing a comic science fiction novel about airplanes seemed totally unappealing," LaFarge says.

The *Luminous Airplanes* that will be released on October 4th tells the story of a young computer programmer who takes on the task of sorting through generations worth of junk left in his deceased grandfather's house. "I was living in San Francisco when I started working on this. There was this great optimism about how technology was supposed to transform our way of life. I think a lot of that exuberance has waned. In a way [the novel] is speaking to and from a time that doesn't exist anymore."

Because the novel is both a physical book and a multimedia online text, LaFarge says, "I don't know how people will read it." The online, "immersive" text is set up so that you can choose how you read the story—you can follow the plot, or choose to branch out into any one of its many digressions.

The Kirkus Review called LaFarge's new work "experimental fiction," but LaFarge, in response, says, "All I can say is they must not have read very much experimental fiction... What I'm doing in the novel feels very traditional. The immersive text is an experiment."

Since the immersive text is something relatively new, I ask LaFarge if he thinks it will affect the form of the novel. "I think it's inevitable," he says. "The medium exists. Nothing in human history suggests that writers are not going to take that opportunity. That's what we do."

He goes on to say that "how to write the book in a way that it feels complete in itself and also gestures out toward the story in the immersive text" was difficult for him, but "it's fun to ask yourself new questions about how to make something. I got to ask a lot of new questions."

JOSEPH O'NEILL STICKS AROUND AT BARD

by Lucy Meilus

Last fall, Irish-born author Joseph O'Neill began teaching fiction at Bard as a Distinguished Writer-in-Residence. Originally slated to stay just one semester, O'Neill has returned this fall to teach Intermediate Fiction and will stay with the school for the next three years.

O'Neill's third and most recent novel, *Netherland*, was rated one of the "10 Best Books of 2008" by the *New York Times Book Review* and won the 2009 PEN/Faulkner Award for Fiction.

For O'Neill, winding up Bard was initially like any other job. "It's a question of circumstance and accident as much as anything," he said. "And then you subsequently understand, all being well, that there's a bit of serendipity involved. So although Bard came into my life somewhat accidentally, once I started looking into it I could see that

it's a wonderful thing."

What seems to intrigue O'Neill most about the school is Bard's active promotion of "an inquisitive and critical and open-minded way of thinking about the world that is now more valuable than ever."

Teaching writing workshops has been an interesting experience for O'Neill. He says it helps him organize some of his thoughts about writing, and that, "it's also a kind of respite for me, sort of solitude of one's own thinking and writing. It's kind of nice to have a thought about certain things and be able to share them with people."

O'Neill's book *Netherland* takes place post-9/11 New York and deals with a Dutch immigrant's experiences in the city, and his involvement in a cricket club. For the novel, O'Neill was able to draw on his own experiences first coming to New York in 1998 (the

same year his protagonist arrives). While he did actually join a cricket club upon arriving in New York, the events of the book are not entirely true to his life.

The book has been called a "post-9/11 novel," but that wasn't what O'Neill was originally aiming for. "My idea for the book predated 9/11, but once that crime against humanity took place it became impossible to pretend that it hadn't happened, and it became kind of undesirable to set the book in a time before 9/11.

"And so it was basically compulsory, as far as I'm concerned, to write about 9/11. Although I never thought consciously that I was writing some sort of '9/11 novel'—that never occurred to me. I just followed my imaginative impulses wherever they lead me."

Currently O'Neill is reading a lot of Philip

Roth, on whom he is writing a piece; a book by Wayne Koestenbaum on humiliation; and a lot of European philosophers. "I don't pretend to understand what they're writing about, but I love reading stuff that I don't understand," he explained.

When he isn't teaching at Bard, O'Neill is working on his next novel, which is set in Dubai. He says any answer to the question of his progress "depends how you measure progress."

"Although there are very few pages in existence, I like to think that I've made a lot of thinking progress on the whole thing and kind of dreamy progress," O'Neill said. "I mean, we all write differently—it usually takes me a couple years of mulling things over before I can start writing."



BARD STUDENT MAKES HISTORY ONE OF THREE PAKISTANI STUDENTS TO EVER STUDY IN INDIA

by Kurt Schmidlein

Like many college students, Saim Saeed, a junior at Bard, spent his summer vacation working. His job with the business section at the Express Tribune, an internationally affiliated newspaper in Karachi, Pakistan, kept him busy. But in addition to his job, Saeed gave two lectures at an NGO in Karachi, his hometown, about a potentially dangerous experience that only he and two other Pakistani students have ever had.

Saeed was the second of three Pakistani students to ever study in India. He attended the Mahindra United World College of India, one of thirteen international schools affiliated with the United World Colleges, which are designed to bring people together from around the world. (Kurt Hahn, a German educator, started the movement in the '60s with the intent of creating a United Nations-like education.)

Like most of the students applying, Saeed was more interested in attending one of the schools in Norway, Canada, and Italy. But it wasn't up to him. Every country has a National Committee, which decides where the applicants will attend, and Pakistan's Committee told Saeed he would attend the school in India. Though it wasn't his first choice, Saeed wasn't complaining.

"It was an opportunity to leave, I had nev-

er been outside of the country before," he said. Saeed had little interest in what the school in India, or any of the World Colleges, had to offer academically. "It was essentially an excuse for me to leave the country at that point."

When Saeed applied for a student visa, the Indian Embassy had to open a new window. The first time, he was denied. The second time was successful, with some help from Saeed's mother and uncle. The visa came with heavy restrictions, however. For example, after starting school, Saeed had to get permission to work for a week at an NGO, which was a school requirement.

Saeed worked at a reptile sanctuary shoveling crocodile manure. "There was literally a guy with a stick stopping 300 crocodiles in a pit from attacking us," he recalls.

Yet that wasn't even the most dangerous excursion Saeed took from campus. During his time at Mahindra United College, he left the campus illegally several times. The first time was for a weekend on the coast, which Saeed conceded "in hindsight... was a bit rash." But he added, "I [thought] about it enough to have a backup story and not have any identification with me."

His excursions exposed him to many places and people, and those experiences

comprised much of his lecture. By taking considerable legal risks, Saeed witnessed India in a way that most Pakistanis never do. "A lot of people visit Pakistan from India, but the way they go about it is very supervised and sterile sort of manner," said Saeed. "They only go to the city they're supposed to, and even then they'll only go to the people that they're supposed to meet."

"There's no exploration... there's no discovery. Sitting in one drawing room and going to another drawing room, talking about 'how we're all the same.'" But "nobody was guiding me to look at particular things, there was no political motivation. Being 16 years old, I had no idea what I wanted India to look like."

When Saeed began at Mahindra United College, he wanted to be an engineer. But his travels - both legal and illegal - increased his already keen interest in international affairs, and led to his decision to study international relations in college. Through Mahindra United College Saeed found Bard, which was one of several dozen schools which offered him scholarships.

Last spring, Saeed contacted an NGO in Karachi. He was searching for a platform from which to share his experience at an

international high school in India. After getting in touch with the lady in charge of an NGO, The Second Floor, dates were arranged for him to tell his story.

Saeed recounted his experiences at the Second Floor twice. The first lecture was to a crowd of seventy people, and he spoke half in Urdu and half in English. He gave the second to a smaller crowd, and it was all in English except for some anecdotes in Urdu. The second lecture was also videotaped, and can be seen on Saeed's Facebook.

After the second lecture, Saeed was contacted by a former Indian congressman. The congressman had a contact with Penguin Books, who had expressed interest in seeing Saeed's experiences in print form. Saeed spent much of August writing a first chapter - approximately a tenth of the expected final book - which he sent to Penguin the day before returning to Bard.

The Congressman had seen what Saeed had seen when he first approached the NGO in Karachi - that his experience could help to address some of the issues that have plagued the relationship between India and Pakistan for decades.



OPINION

THE FALLACY OF COLLEGE RANKINGS

by alex d'alisera

Bard College is no longer an elite school.

At least that's what *U.S. News & World Report* (*USNWR*) seems to claim in its recent rankings of liberal arts colleges in this country. Since 1983, the magazine, published out of the nation's capital, has annually released a ranked list of higher education institutions in the United States, entitled "America's Best Colleges." This year, in the magazine's ranking of liberal arts colleges, Bard fell from the comfortable position of 38th to 51st, which drops the college from the prestigious first tier of 50.

"Seriously?" said Gabriel Kilongo, a freshman. "I don't know what caused Bard to fall, and I wish I could know more about the ranking methodologies they use."

Kilongo's skepticism about the methodology *USNWR* uses to rank colleges is certainly justified. The magazine is generally seen as the sole authority on honest evaluation of education, but in actuality, when one looks at their methods, only one word can possibly come to mind: subjectivity.

"It's a horribly flawed system," said freshman Matt Greenberg. "The main problem with it is that a lot of the variables taken into account make no sense for grading an educational institution."

And that is indeed the case. According to a well-hidden section of the *USNWR*'s website, 22.5 percent of the score for each college is based on a category they call "undergraduate academic reputation," which in turn is based on two components – peer assessment surveys and high school counselors' ratings. Another 20 percent is based on something known as "faculty resources," followed by another 15 percent related to "financial resources" and "alumni giving." This means that a large majority of the college's final score is based on nothing more than subjective assessments and money – factors that hardly represent an institution's quality of education. The remaining percentages are tied to objective numbers, but even so, these are statistics that cannot possibly reflect the quality of education of the college. For these reasons, many in the academic world dismiss the report entirely.

"I frankly don't give a damn what *U.S. News & World Report* says," said Dr. Gennady Shkliarevsky, a professor of Russian history and epistemology at Bard. "I'm not paying much attention to the ranking. What we uniquely have at Bard is not reflected in any of the statistical data that they use."

Bard's appeal does in fact lie in factors that are not easily measured by any standard – namely, the college's intense and rigorous academic pro-

gram that focuses on a broad liberal arts education, as opposed to the specialized training that is often seen at these higher-ranked schools.

"We don't train anybody in any particular field or profession. Basically, we work with them to help establish control, knowledge, and creation," said Shkliarevsky.

Other professors at Bard, including classicist Dr. Benjamin Stevens, also strongly adhere to this liberal arts philosophy and share the same critical viewpoint of *USNWR*'s rankings.

"The focus of time, energy, and resources [at Bard] has been on keeping the education to a high standard. I can imagine that according to some metric run by some magazine, that would mean a reduction in value," Stevens said. "Bard attracts the sorts of people who will not be swayed by or even aware of something like a magazine ranking."

Indeed, it is the quality of education that truly matters when looking at colleges, not what a magazine – a magazine that is always looking to turn a profit – proclaims.

John Bamford is 48 years old and not a full-time student, but he has been auditing courses at Bard for many years as part of a work-study program through his job in Hyde Park, New York.

"Bard is second to none. I've gotten more out of here than I would have gotten out of four years elsewhere," he said.


For Bamford, rankings do not matter in the slightest. He is seeking personal fulfillment through the liberal arts and is getting a top quality education at Bard. To him, this is all that matters.

For Kilongo, an international student from the Democratic Republic of the Congo, rankings played little to no role in his decision to come halfway around the world to Bard.

"If I went to [one of these top-ranked schools] as an international student, I would get completely lost," he said. "They don't pay much attention to their undergraduate students like they do here at Bard. You have these personal relationships with your teachers who know what you need and how to help you."

Kilongo decided to look at factors that cannot possibly be measured in some magazine's whimsical ranking, and he feels that he will come out of Bard a much more educated, well-rounded person than he would elsewhere. It doesn't matter to him whether Bard is 51st or 38th or even first in the rankings – the acquisition of a quality liberal arts education for him, and certainly for the rest of us, is what truly matters most.

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STEVE JOBS, 1955 - 2011

by will anderson

I found out about Steve Jobs' death from a one-sentence news update. My phone gets them whenever something big happens: election results, crimes against humanity, but most often someone dying. The news, seen objectively, shouldn't have been too surprising. His health had been failing for years, and his recent resignation from Apple was a hint that his time was limited. But when I read the words that he had actually died, I was surprised—stunned, even.

Almost instantly, my phone started to vibrate with text messages and calls. President Obama released a statement. Radio DJs across the Hudson Valley were having moments of silence. And my Facebook news feed turned into one giant Steve Jobs collage with quotes and photographs. Looking back at that night, it seems slightly odd. But perhaps the strangest part was the loss I actually felt.

On one hand, this loss felt warranted. Jobs died young—too young. He was in the prime of his career, he had young children, and it seemed like he would be around for much, much longer. At the same time, his death scared me. It's scary that a man younger than my dad, with all the medical resources in the world, is still powerless in the face of disease. And it's scary that someone who so radically changed the world can be taken from it so quickly. Death, of course, is one of the truly indiscriminate forces in life. It doesn't matter if you're the greatest man on earth—we're all going to die. And it is sometimes easy to forget that.

Yet this loss I felt came from another place—perhaps one that was more selfish than the first. I grew up loving Apple. And, like so many people acknowledged this past week, the influence that their products have had on my life are immeasurable. Every year, I would enthusiastically watch the Apple keynotes as Jobs revealed the latest invention. And with each event, there was a sense of familiarity. Jobs would take the stage, in the same black turtleneck and Levis, and announce something new and exciting. He was always there and always coming out with the next big thing.

I don't doubt that Apple can continue without Jobs, but his influence at this company is undeniable, and this influence has been cut short. At the risk of sounding dramatic, Jobs' passing feels like the end of an era. An era I associate with my childhood, an era that I associate with products I love, and an era that has seemingly changed the world.

As I said before, I never knew the man. And perhaps that is why it is so hard to articulate the sadness I felt when I found out he died. The world will of course move on. Apple will continue to release products. New innovators will come to take his place. But I think last week marked an important moment in the history of technology, and one that I will likely remember for a long time. I may not be able to understand why his passing affected me the way it did, but I do know this: I am thankful for the vision he had, and the innovations he and his company came to make, and I will miss him.

OUTSIDE.BARD.EDU

by kurt schmidlein

Watching the Republican primary campaign over the past few months has been pretty scary. Comedian Andy Borowitz described the race perfectly when he tweeted, "The GOP field is like a sitcom with no main characters and only wacky neighbors." But Borowitz was not completely right: one of the candidates is actually pretty reasonable. From these statements made on the campaign trail, see if you can figure out who it is:

"Corporations are people, my friend." Mitt Romney, Ames, Iowa, 8/11

"You are black by the color of your skin. You are not homosexual, necessarily, by the color of your skin." Rick Santorum, on Fox News Sunday, 10/9

"If Israel disarmed today, there would be no Israel tomorrow. But if Iran, Hamas & Hezbollah disarmed today, tomorrow we would have peace." Newt Gingrich, on Twitter, 9/21

"[Getting rid of the minimum wage] would help the poor and the people who need jobs. It would be very beneficial." Ron Paul, Republican Debate, 9/8

"To be clear, I believe in evolution and trust scientists on global warming. Call me crazy." Jon Huntsman, on Twitter, 8/18

"The best possible way to raise children is to have a mother and father in their life." Michelle Bachman, Republican Debate, 6/14

"If I were forced to eliminate a department, I would start with the E.P.A." Herman Cain, Republican Debate, 9/22

"[Social Security] is a monstrous lie, a Ponzi Scheme." Rick Perry, GOP Debate, 9/8

If you guessed Jon Huntsman, congratulations. He is easily the smartest and most articulate of the Republican candidates. If he were to win the Republican nomination—unlikely, considering he is currently polling at 7% in New Hampshire and 4% nationally—he would have the best chance at beating Barack Obama in 2012.

I would vote for Jon Huntsman over the rest of the characters—I mean, candidates—any day. Mitt Romney is too boring, Ron Paul is too weird, Rick Santorum and Michele Bachman are homophobes, and

Rick Perry is W. 2.0. And that's the problem: what excites me about a Republican candidate is that he believes in science. Jon Huntsman is the only one of the eight major candidates who has conceded that, yes, we should probably accept the overwhelming scientific evidence that humans are contributing to climate change. And the same goes for evolution—Rick Perry keeps saying it's just "a theory that's out there."

But a Huntsman administration would still be guided by many of the alarming right-wing policies that already guide the modern GOP/Tea Party. While Jon Huntsman believes in overwhelming scientific evidence, the Republican members of Congress definitely do not and neither do many right-wing voters. And the fact is that many in the Republican party would rather see two men holding guns than holding hands. Don't hold your breath on new policy dealing with women's reproductive rights, fair pay laws, poverty, LGBT bullying, or stem cell research, because the modern GOP is as compassionate as Sarah Palin is articulate.

For those reasons, I hope Jon Huntsman does not become the main character of this election-season sitcom. The wacky neighbors don't stand a chance against Barack Obama in the general election, but Jon Huntsman does, and that scares me because we cannot afford another Republican presidency.

RESPONSE TO STUDENT GOVERNMENT FORUM

by *anna daniszewski*

On Friday, October 14, Student Government held this semester's open forum in Kline Dining Commons for students to voice concerns and discuss solutions. The informal event drew motivated students — considering the caucus took place late Friday evening — with ranging hopes and priorities for the College. Among a keg, apple cider and snacks, heads of Student Government read through issues submitted in notes during this week's tabling campaign leading up to the forum. Discussion revolved around student space, with brief mention of what some feel to be a lack of accessibility and publicity from student leadership.

Students want new and refurbished study spaces for recreation and studying. One student asked for a coffee shop. Student Government responded by pointing to the newly established Hessel Museum café although it is somewhat out of the way, does not accept Bard Bucks, and closes early. Once the mention of building new student space came about, representatives explained that with every construction project comes funds from donors with stipulations about their specific uses. At this point, Student Government claimed that administrators are trying to focus on dormitory building projects that would include student space. However, some felt that this was not necessarily the case.

Student Government pointed to the campus' sole 24-hour study space, Henderson Computer Lab, and said that, for now, "that will have to do." Another individual asked Student Government to look over the possibility of extending the hours of Stevenson Library. She was told that the library's employers would not be able to fill early morning shifts, which a few disputed.

The whole event left me with the sense that the way in which student government is organized is highly ineffectual while the individuals who run it unconvincingly attempt to defend their diligence to such issues. The response that I heard most often was, in essence, "do it yourself." Leaders encouraged the individuals who brought up issues to start petitions or establish a committee in order to address and solve them. But shouldn't they be the ones heading these

initiatives, and thus not only listening but also acting upon student voice? People are busy, as representatives rightly observed, but it seems that the reason we have a student government at all is to elect individuals who are willing to devote time and energy to such student action.

Another matter that became apparent to me was the defensive tone which student leaders took in response to problems. They often seemed to be defending the administrators rather than themselves. That is to say, when someone would voice a concern, a representative would say that administrators were addressing it and that, in some way, change was happening. But in these cases the fix being pursued by the school seemed only to be partial, such as with the new coffee shop. Yet the discussion would then end with a definitive sense of "that's how it's going to be." This highlights one potential issue I see: a lack of student input in the things that affect us most.

One of the most interesting topics that arose during the event was the intersection of Student Government and the newly formed Student Union. For full disclosure, I am an active member of the Student Union. Mackie Siebens, President of Student Government, articulated the difference between the two bodies, with which many seem to be confused (look to the article by Jody Wissner on page 4). Siebens said that Student Union looks towards larger issues like financial transparency in administrative decisions while Student Government's role was to keep things "moving" and deal with the "little things."

It seems that the capacity of Student Government is marginalized and limited to the "little things," because of a lack of campus engagement. In theory, if Student Union is the on-the-ground organization, it should be the one dealing with the minor concerns, while the more structured Government take on large-scale flaws. This, perhaps, is not the case because Student Government has become too much a part of the structure to break free from it and overturn bad policy. Which helps explain why the Student Union, which is removed from administrative structure, has emerged at this point.

I do not want this to read as a conclusive decision as to the functionality of Student Government. Rather, I look forward to change and recognition of the issues that arose from the event: budget limitations, administrative attention to our wants, the capacity of Student Government, and the way we can affect change with the increase of student engagement and action.

GAP YEAR AND THE VOID

There's this thing that I have, only it's not really a thing and I don't exactly have it. I guess you could say it's more like a feeling, but that's not it either. I only know it by the feeling that I associate with it—something like contentment, a sense of well being, physical and emotional—but the thing and the feeling are not the same thing. The thing has a physical presence (or perhaps a physical absence. I don't know) outside of myself. I still don't have a good grasp of what it consists of, but my best guess is that it's a void in the atmosphere precisely the size and shape of my body. I have theories about how it came to exist, none of which really make any sense. For example, it may be born of the air my body displaces, or it may be a space I've carved out by my own breathing, like the well from which I get my air. And even though neither of these theories is at all plausible, the fact is that they both suggest what I think must be true—that everybody must necessarily have a corresponding absence like mine. By whatever means mine has come to be, surely 6.91 billion others have done the same. But I'd never know it if that were the case, since I have no means of perceiving anyone's but my own. But let me try and explain what I'm talking about and I think it's very likely that you'll realize you've already encountered your own equivalent thing a number of times and just didn't know it. Or maybe you did know it and I'm just wasting your time by making you watch me feel my way blindly through a field that you've already surveyed and charted.

Anyway, here is what it is for me. Ordinarily—that is, when I'm not aligned with the void, which is, unfortunately, my usual state—I find myself forcing my own way through the atmosphere, imposing my own presence over and against the air

that would otherwise be where I am, that resents my presence. It sits on my head and shoulders, pushing down on me; it rubs (I would like to say scrapes, but that's an overstatement) against my skin and my clothes; it rushes into my mouth, eyes, ears, nose at every opportunity; it tries to make its temperature my temperature. All of this is slight—it is only a small quantity of air we're talking about—but it's enough to be felt. And I say "felt," but it's not the physical pressure or friction of the air that ends up being the biggest concern; much worse is the emotional fatigue associated with living your life as a disturbance, out of place in space, in the world around you. And I say "felt" but I never feel it really, or I only feel it in its absence, retrospectively, as it were, when this friction, this pressure, ceases. And this friction, this pressure, ceases only when I'm in perfect coincidence with this thing that I'm talking about. That, at least, is what I think is going on. That's at least what it feels like. The phrase comes to mind, "being in the right place at the right time"—not for anything, but just in the most general sort of way. So what it is, or what it seems to be, is that when I physically coincide with it in time and space—for it moves around as much as I do, though independently—I feel relieved of the usual atmospheric friction, and so am free to enjoy a world that, at least at that moment, bears no hostility toward me.

Here another interpretation occurs to me that, though perhaps even less plausible than the nonsensical theories of presence and absence, is somewhat more evocative of the effect of what I'm talking about. And though almost certainly wrong, I think this new interpretation could prove useful, at least as a reference, for extrapolating a few characteristics of the phenomenon.

Bill Cranshaw was a 2010 Bard graduate, who tragically died on May 16, 2011 when he was hit by a car while riding his bike across the country with three friends. Bill was preparing (by riding his bike all day every day and camping and seeing the country) to start a PhD in English at the University of Rochester. Quietly exuberant, Bill was always absorbing the world around him, ecstatic over books and bugs. He knew the names of the trees (and was in charge of creating and attaching those little labels on the trees around campus). He loved walking, looking at birds, watching the sunset and reading stories aloud to his friends. He was a romantic. His love for literature was comparable only to his love for other people. And these two loves were, for him, inseparable. He wrote because he wanted to better connect to other people and make a deeper impression on their lives. We hope that by sharing his writing, his love will continue to circulate.



by bill cranshaw

What I'm imagining here is that this thing may be thought of as a being in itself—not a person or an anti-person or anything like that, but rather an entirely different animal. Imagine a clown fish spending all its time in the comforts of an anemone. It's an image that I've always liked besides. That's roughly what I'm thinking of. A symbiotic relationship with something that actually has nothing to do with me—at least not in its genesis—but with whom I am nonetheless so entirely compatible that, if we were in a textbook, we would almost always be summoned in the same breath. A hippopotamus and one of those birds that cleans its teeth. There may not be a perfect analogue for the exact type of symbiosis I'm talking about (I can't even be sure it's symbiotic, since I don't know if it's getting anything out of it—mightn't it then be parasitic instead?), but I nonetheless maintain that it's a helpful reference point. It's just another thought.

But I kind of like thinking of it that way, since it allows me to conceive of this thing as not just a hole, but something with which I can have a sort of personal relationship. I'm not embarrassed to admit that I do sometimes think of it as a friend of sorts. Not so much consciously or explicitly, but it is the type of friend that all things which induce pleasure or comfort are. It is a friend as ice cream is a friend, as a childhood blanket. And like the latter (but not the former) it has, or I have imposed on it, a considerable degree of personality. I feel as though I know our history together, its likes and dislikes. We spent a lot of time together when I was a kid. I could be romanticizing some in retrospect, but I swear I used to spend whole afternoons sitting in it out in the yard. Maybe that's why I was such a crybaby, as they say—I'd been sheltered so much by my own personal void

that I couldn't handle the hostile atmosphere. It seemed like any time outside of it could sent my over the edge. My skin was soft and the air rubbed up against it like sandpaper. Or I was offended by wind that would rather I wasn't there; I felt guilty for my presence.

After a certain age I lost track of it entirely. I think around ten or eleven. I came to think of it as a fantasy, or as something outgrown, like a favorite t-shirt with a tiger on it that you try to stretch to fit your own stretching frame, but which inevitably gets cast aside. And maybe this second idea is right, to a degree. Maybe that's why puberty is so awful—all those bodies growing at different rates, everything unpredictable. If everything else fits so awkwardly, why should the void be any different, even if it's growing right alongside you. It might just not grow at the same pace. It didn't seem to for me.

In this way, it would make sense that I didn't find it again until I stopped growing, around eighteen. Right about the time I started college. By that point it'd been gone so long I'd stopped really believing in it, stopped thinking about it altogether. I'd gotten "thicker skin" to deal with the physical and emotional discomfort of hostile-air immersion, but I still can't imagine anyone ever gets used to it completely. The first couple times I found myself back in the thing it was like, well, I won't hazard an analogy, I'm sure you could pick one as well as I. The sense here is that it was good. Like coming home.

The college I went to was small and rural and so I used to run into it often. We got reacquainted, ran in similar circles. I knew its favorite (if you'll allow me a degree of anthropomorphism that may or may not be appropriate) places, people, times of day. It was often waiting for me in my bed, at

the library, around one of a few different kitchen tables in the evenings or on a certain dock when the weather was nice. By senior year I knew it well enough that I could reliably walk down to the banks of the Hudson with certain friends every afternoon and sit snug inside it while the sun set over the river.

This is the real story of what I've found so terrifying about leaving school, about trying to start my life in the "real world," as it's so often and so unfortunately called. I already count it as a marvel that, after years of separation in adolescence, I was able to find it again halfway across the country. It has seemed impossible since leaving college that, of all the infinite places I could go, have gone, I would ever chance to end up in the same place as this void. And who knows what estrangement at this point could mean, how long it could last? And I know that when I left New York I left it behind. My first job after graduation was in California and I'm sure it wasn't with me in the car as I drove across the country. I could feel its absence and I knew where it was, who it was with, what it was doing. At first I thought that was the end; I braced myself for a lifetime of angry, still winds.

Just under two months had passed when it surprised me with a visit to the piece of shit town in which I was unfortunately living. I remember it clearly: one morning early I got in the car to drive to work and found myself once again sitting inside of that void, at the very moment when I imagined it to be settling into a new life 3,000 miles away. I don't know where it stayed for that brief period—it didn't spend much time in the dingy little room I was renting, and our encounters weren't overly frequent, but it was there, and that was enough for me.

That was almost six months ago, and since then I've moved around a fair bit. I don't spend as much time with it as I did in the golden days of college—I don't know its habits, and I don't have any established habits of my own for it to know—but I run into it often enough to know that it's not lost. I still don't understand how it is exactly that I keep finding it in the same place as me, wherever I go. Is it mere coincidence or is it some dimly understood aspect of its nature? Maybe it is a symbiotic relationship and the void seeks me out as I would like to seek it (isn't the longing of a hole to be filled proverbial? I can't imagine that that longing could be stronger than its opposite). Or, if it is something more like a breathing well, it may be that it just gets dug anew wherever one goes.

I know enough about it now to know that it's fruitless to try and place yourself inside it. It can't be put on or worn like a suit. On several occasions when I've found myself, for example, walking down the street in perfect coincidence with it, matching its steps in time, I've thought to change my intended course in hopes of staying with it a little longer. Maybe it's going to the park, for example, rather than on whatever unfortunate errand I had planned. But it never works. Maybe it breaks into a run, or stops to rest, or ducks into a shop I hardly noticed. I don't know, but invariably I lose it. So at the same time that I am being forced to admit that I don't have any control over it, that I can't summon it at will to protect me, I am beginning to think, or at least to hope, that for whatever reason, permanent estrangement is impossible. Nothing so far has gone to disprove this hope and that fear is rapidly diminishing; I am beginning to breathe easier.

ARTS & CULTURE

KLINE TIME LIVE:
A REVIEW

by arthur holland michel

photo by anna daniszewski

Kline Commons seems to be quite the dining hotspot these days after the new summer makeover. Many said the decision to make the dining area less spacious and more uncomfortable was a risky move, but it seems to have paid off. Everyday at 1:15pm there's a line out the front door. At 6:30pm on a Thursday night, it's hard to get a table. Demand for the food at Kline is in fact so high that the maître d' will swipe your card before you have even entered the ever-crowded servery. Most people are willing to swipe away their money before even knowing what's being offered. So, what's all the fuss about? I set out to see for myself what makes Kline the hottest eatery in Annandale.

The Commons' menu changes daily according to factory availability. The managers and chefs are committed to only selecting ingredients from national food conglomerates. However, there are a few holes in their generally pretty comprehensive military-industrial-complex approach to food: all the milk is local, as are the apples and sometimes the chard, which Kline serves in small bits, mixed with raw garlic, in a light grey jus of residual water.

But Kline's main appeal is its philosophical progressivism. On a recent evening, as part of an ever-playful push-and-pull dialogue between the chefs and the patrons, a tempting sign reading "Roast Beef" was placed beside an intriguing entrée of grey sausages, which were chopped into little pieces, boiled, and served with pink strips of onion scattered on top. It epitomized the creative, post-modern thinking that runs through the entire Kline repertoire. In Kline Commons, no dish is sacred; Kline will push the definition of words like "beef," "bistro," "French," "fresh" and "tikka-marsala" to extremes, all in the name of creating an intense philosophical experience at every meal. Another example of the Commons' daring inventiveness was an Italo/pan-Asian creation called "Asian Ravioli." Thick raviolis stuffed with a mild white paste were combined with ground brown meat, ginger powder, pieces of carrot, and boiled mushrooms. The result was a dish which, as with so many others at this eatery, leaves one with a lot to think about.

One hectic night we were given a cramped table beside the busy entrance to the main dining area. When we asked the Chinese maître d' if he could move us to a better table, he just whistled and took another patron's card. As compensation, I treated myself to a multi-course tasting menu. The first offering was a curious sausage called

a "brotwurst" from the foreign language section of the menu. The most interesting feature of this dish was the colour – a powerful, electric purple. Insofar as flavour, the prevailing one was salt. The kale that followed playfully reciprocated the "brotwurst" with more salt.

The hot wings were a rare break from Kline's dedication to unusual and interesting interpretations of well-loved staples (for this, try the steamed waffles, skinned breakfast sausages, roast pork with canned apricots, and their infinitely creative application of the colour light grey). But Kline quickly returned to its playful postmodernist ideal with a deconstructed Caesar salad, which begged the question, "What is the essence of Caesar salad?" It came from the hilariously ironic "Fresh Market" section: irony plays a big part of Kline's portrayal of dining. The carrot cake for dessert ingeniously incorporated the same white paste filling in the Asian Ravioli mentioned earlier. In this case it was mixed with sugar and deployed as a deceptively simple icing. Repetition and disguise are two main tropes in Kline's vision of what food should be in the 21st century.

The compact but well-curated drinks list includes eight different sugary, gassy drinks, and eight different high-fructose fruit juices ranging in colour from a sensuous dark purple to a spastic yellow. Of the non-sugared drinks on offer, the best options are the seltzer, the Earl Grey tea—which makes romantic allusions to early 20th century chemical weapons with its pungent and acerbic aroma—and, dare I say it, the sinfully local, organic, grass-fed milk.

In all, Kline Commons really is a progressive place to grab dinner, which explains its swelling popularity. The food, like a fractal, is infinitely complex and yet at the same time infinitely repetitive. Kline's teasing alternation between boiled tilapia and multi-coloured nachos often feels more like a symbolic logic class than a serious dining establishment. Like post-modernism, Kline is hard to sum up in just one line. Perhaps one of my friends best captured just how postmodern Kline really is when he remarked, as though he had just been reading Jacques Derrida, that "really, none of it tastes like anything at all."

Cuisine: Military-Industrial Complex meets Foucault

Atmosphere: Crowded

Price: \$6,118

Rating: 10/10 as a topic of conversation, 2/10 for flavor.

ECCENTRICITIES OF
A NIGHTINGALE

by sebastian gutierrez

Some may consider Tennessee Williams' *The Eccentricities of the Nightingale*, the new theatre department production directed by Jonathan Rosenberg, to be an offshoot of Williams' *Summer and Smoke*, others consider the two to have nothing in common. They are both right. As Rosenberg tells it, the genesis of *Eccentricities* came about when Williams did some rewrites for a London production of *Summer and Smoke* that never made it into the final performance. Sensing he had something more, Williams kept working and ended up with an entirely different play than he started with, the only crossover being some of the characters' names.

"The choosing of plays is a combo of what we feel reflects the aesthetics of the program and is challenging to the students as well as providing something interesting for students not in the theatre department to see," said Rosenberg.

The Bard Theatre Program has traditionally leaned more towards European plays for their big productions, according to Rosenberg, but lately there has been a greater drive towards selecting American plays.

William's *Eccentricities* tells the story of Alma (senior Marianne Rendon), a spirited and creative woman living in pre-World War I Mississippi, and the potential romance that blossoms between her and John Buchanan Jr. (senior Christian Scheider), a doctor who grew up next door to her. The play is one of William's lesser-known works, yet the playwright has said that the character of Alma is his favorite. Rosenberg sees the fact that the play is not as well-known as a good thing.

"Since it's not his most popular, there aren't really any preconceived ideas going in," he said.

Rosenberg said the play, even though it takes place in the early 1900s, is still relevant today. "It's about what it means to be an outsider, a kind of journey to a sense of self, which transcends time and place." Rosenberg finds that Williams' plays are always "very compassionate and generous to people who are marginalized by society who fight their way to something. These are his most filled out characters."

The production was performed from October 13 to 16 in Theatre Two in the Fisher Performing Arts building. After a very "rewarding rehearsal process with lots of exploration and discovery," Rosenberg was impressed with the rigor and work ethic of his cast. When asked how he thinks the greater Bard community will view the play, he is hopeful.

Scheider, for his part, expressed great appreciation for the process and Rosenberg's leadership.

"Working with Jonathan has been such a challenging joy," he said. "He has that rare and vital ability to both follow his inspired artistic impulse, and at the same time, to patiently, thoroughly and compassionately teach."

"The many times when I felt I wasn't ready to speak Tennessee's words, Jonathan always helped me. He always went beyond the role of director. He has been a mentor. For that, I will always be grateful to him."



photo by jody wissner

COMING SOON: H2OH NO!

by elena watson

Cowriters and stars of *H2Oh No! A Musical Comedy* Ben Hopkins and Harry Beer describe their oeuvre as “absurd, vulgar, dumb, fabulous in the butt-loving way, dumber than anything you’ve ever seen in your entire life, really hilarious,” and perhaps most importantly, “not up its own asshole.” As Hopkins puts it, “this is a show that’s as much for people who love musicals as for people who hate them.”

The project started almost as a joke, a way to pass the time on a long bus trip to the Metropolitan Museum of Art in New York City. Its original title was *Masterpiece: A Rape of Water Parable, by the Two Coolest Straight Guys Ever*. The play was completed over the summer, and its name has since been changed to *H2Oh No!* to give a nod to the bedazzled villain’s plot to abduct the world’s water supply. “It’s a project that started out as something very silly that we ended up caring very much about,” said Beer.

The writing of the musical was split more or less half and half Hopkins, who plays the villain in question, Sir Sparkly Gloves, wrote most of the music, and Beer, who is portraying his disgraced superhero nemesis, is responsible for most of the lyrics. Beer’s character, Spank Dawson, is a homespun superhero who, after losing a battle to his arch rival, has given up and become a jobless, alcoholic fuck-up who lives in a crappy apartment with his sidekick, Yung Cuk. On learning of his nemesis’ newest nefarious plot, however, Spank sees a chance to redeem himself. As Beer says, “it’s a show about believing in yourself even if you suck.” When asked which they’re rooting for, the forces of good or the forces of evil, both writers agree that, although Sparkly Gloves is kind of a creeper, he does get cooler songs. And “even the forces of good are sometimes intolerable,” adds Beer.

The show is scheduled to go up in the old gym the weekend of November 17th, and there’s still a lot of work to be done. A good deal of the \$700 budget is going towards costumes and sets. I was able to get a look at a few quick sketches of some of the characters’ attire, including those outfits worn by Captain Apathy—who’s superpower is the ability to text throughout any situation—Sandwich Head, Womerang—“Don’t worry, I have a lot of boomerangs!”—and the villain, Sir Sparkly Gloves. The set is envisioned to be a sort of tri-folded comic book panel, with changing backgrounds. (They are, by the way, still looking for gorgeous, talented, and witty people to help with set design and construction.)

Rehearsals for the musical are a rather surreal experience, involving a man in a skintight white swan suit, Beer and Hopkins shouting direction and periodically bursting into song, enough sexual innuendo to fill a swimming pool, and Hopkins sprawled out, laughing and groaning on a table-top. When asked what it’s like working with the dynamic duo, one actor reflected: “Ben can be kind of temperamental to work with, but when he gets past all the crying and beating off in the corner, he’s a really shitty director.”

“Did you feel that?” Harry asks Ben. “I felt it in my groin.”

Rehearsals for *H2Oh No!* have been so successful, in fact, that both writers admit that there are already plans for a sequel in the works, provided this venture goes over well. “We’ve really come to love these characters,” says Hopkins, “and we want to see them do other things.” The enthusiasm and effort that Beer and Hopkins have put into this production is in ample evidence. “We hope if we offend,” Beer says, “it will be in the best possible way.”

A REVIEW OF PANZUR

by richard hagemann

While Osaka and Luna 61 are by now old Tivoli haunts for Bardians seeking a good meal, there is a new restaurant that promises to offer a new and satisfying experience.

Panzur, run by Chef Rei Peraza, his wife Kim, and restaurant manager Jeff Boyle, promises patrons the kind of place where they can get a full meal or merely relax with a few tapas and a couple of drinks in a warm, intimate setting. Low lighting, black wood tables and a bar creatively situated in the middle of the restaurant give Panzur its relaxed atmosphere.

When asked about his favorite foods, Chef Peraza replied, “I love pig, I love salt. I think, culturally, without those two products there are a lot of regions of the world that would have ceased to exist...”

Indeed, this love is easily ascertained if one looks at the menu’s variety of pork dishes. Peraza said he is fascinated by the animal’s versatility in cooking: “It can be so many different things, you know. You can taste our pig belly or you can taste the ham... the two year old ham we slice from Spain, and it’s the same animal and it so utterly different.”

Every part of the pig is used in markedly different ways. The pork belly, inspired by traditional Hong Kong-style pork belly (but in no way a recreation), is cured, coated in rice flour, and tossed in a cherry-molasses glaze. The curing gives it a smokiness that plays well with the sweet glaze.

Those seeking something smaller can order the chips and dip, or pigs ears, fried and served with a saffron yogurt. The chips and dip makes for a completely different pork experience; the flavor is meatier, the texture obviously crunchier.

Those looking for an old standard can find bacon as an ingredient in many of the dishes, lending its smoke-salty character to mussels, in a “mer noire” sauce, and the mijas, where it is paired with tomatoes and mahon (a Spanish cheese). All are drizzled in a red eye gravy vinaigrette and topped with a poached egg that cuts the sharp flavors with its own warm creaminess.

For those who do not like pork, there are other selections, such as the black fried squid; crusted in chickpea and served with a squid ink aioli (the deep black color of which made for a very dramatic presentation) and a smoked pepper drizzle. While the squid itself was a little chewy, the flavor was excellent and the crust was light. Chef Peraza gets all of his ingredients (besides those which cannot be found in the states) locally, drawing on the high-quality produce of the region.

A customer can go to Panzur for a full meal, a few tapas, or just a drink. For the Bard student, Panzur will best be approached as a tapas bar, due to the fact that many of the dishes are pricey for a student and a full meal would be expensive. The best way to use Panzur will be with a bunch of friends, a bottle of wine and a few shared tapas. This will alleviate the stress of the check without sacrific-

ing the enjoyment of the dining experience.

The food itself lends itself to this approach. “Small bites of very intense stuff, meant to be shared,” is how Chef Peraza described his tapas. If one eats the pork belly or the poutine on their own, they may find themselves overstuffed, as much of this food is heavy and best divided among close friends before being appreciated slowly.

Vegetarians and vegans, however, will find this a very challenging menu, as most of the dishes involve meat of some sort. On his bio, Chef Peraza states that his restaurant is about family: “Our menu is composed of things I like to eat, of the things that I feed my family and my friends.” This is a beautiful sentiment, but it makes for a narrow selection of dishes, as it seems most of his friends must be meat eaters. There is only one tapas dish that has no meat (the corn dog), and none of the entrees are vegetarian. The kitchen is willing to make adjustments though and will ask about dietary restrictions when one schedules a reservation.

It is this flexibility that seems to be Panzur’s defining feature on many different levels; in its creative use of pork, its willingness to make concessions to requesting customers, and the variety of dining experiences it offers. Just as it would be wrong to call Panzur just a tapas bar, it would also be wrong to call it just a Spanish restaurant. Panzur inhabits both of these roles and can satisfy each of them.



THE GYM IS GOING TO BE EXPANDED

by DAVID GLEZ



Kris Hall's office in the Stevenson Gymnasium is a small one, with a single window that opens out into the basketball court, letting the constant sound of volleyball and basketball practices filter in. It's a modest room, but its importance cannot be overstated: this is where the plans for the upcoming renovations of the Stevenson Gym are being finalized.

The \$2.1 million renovations are, according to Athletic Director Kris Hall, being funded by three main sources: two anonymous donors and the Chair of the Board of Trustees of Bard College, Charles Stevenson, Jr. Mr. Stevenson was the original benefactor of the facility, donating \$4.1 million in 1988 for the original construction. His donation consists of money for the renovations to the squash courts while the other two benefactors are contributing towards the expansion of the facility.

According to Ms. Hall, the renovations and expansions will take place in two phases. Phase one will consist of the addition of new tennis courts in front of the building, new squash courts, expanded office space, a redesigned lobby, more storage and a multi-purpose room. Ground-breaking for this phase is planned to take place on October 29th during parents' weekend and work is expected to conclude by mid-spring at which point phase two will commence. Phase two is devoted to the expansion of the cardio and weights room into the old squash courts. This phase is anticipated to end by mid-summer. If all goes according to plan, all work will be done by the beginning of the next academic year.

In Ms. Hall's words, "[t]he reasons are clear" for this expansion. The squash courts were built to the North American size specification, a size that is no longer standard for squash. Furthermore, as stated by Ms. Hall, "enrollment has doubled since the [facility] was built." Quite simply, the building is too small for the amount of people it supports. The expansion of the cardio facility will be extremely beneficial; what is now the weight room used to also include the cardio facility until it outgrew that space, requiring the conversion of one of the original squash courts.

"When the renovations are complete, we hope to attract more students," said Ms. Hall. The new space is expected to allow more students to use the facility. "With the building as crowded as it is, people have a hard time getting on a machine when they come in," she explained. "With the new space, students will be able to come and work on what they want when they want to."

MEDITATION IN MOTION:

SPARRING WITH BARD COLLEGE'S BRAINIEST TEAM

photo by anna daniszewski



by j.p. lawrence

Capt. Jack Sparrow is effortless cool in his bandana and dungarees, but I am sweat personified as I dip my legs and raise my sword.

It's my first visit to a practice with the Bard College fencing team, and I look like a mummy with a microphone head, a white straightjacket cocooned around my body and a mesh metal helmet in a cage around my face.

Through the mesh I can see only my opponent: Zoe Neighen, another Bard student learning to fence on a Sunday afternoon in the Stevenson Gym. Neighen, too, is new and fences with a movie in mind; hers is the Princess Bride, while I yell "Swashbuckle!" as I attack.

"Swashbuckle, huh?" mumbles nearby Hope Konecny, Bard's fencing coach since 1987, when she founded the program as a varsity sport at Bard.

The silver-maned and armor-clad Konecny laughs. For the two-time Connecticut state fencing champion and U.S. silver medalist, fencing is not swashbuckling, but meditation in motion, a sport of discipline and focus and quick decisions in a vacuum, like boxing without the punching in the face. "It's an elegant sport," she says of the art of fencing, named after the act of defencing yourself from those you have beef with.

Fencing, Konecny says, tells you something about a person's soul. It is a discipline for intellectuals who aren't meant for typical team sports. A sport for newcomers like Neighen, who attend fencing practices during breaks in essay writing. A sport for people like Rachel Becker and Ben Long.

Flashback to earlier in practice: Becker and Long begin a bout, decked out in white jackets and white fencing pants with their names on them. A cord runs from the silver vests on their chests to a scoreboard on the floor that buzzes when their swords have scored a touch.

Konecny yells, "Fence!" and the mind games begin. With their back arms raised

up and their front arms presenting weaponry, Long and Becker skitter like dueling crabs along the horizontal strip that is their battleground.

Long, who started when he was 11, is all legs and arms and athleticism. Before practice, he could be seen stretching, jumping rope and lunging into yoga poses. Long, a film major, said he enjoys fencing for its short bursts of energy and speed, for those moments when he's in a bout and every action of his body flashes in accordance with the plan inside his brain.

Becker is all about the game's braininess. The fifth-year conservatory and physics major enjoys most the mental aspect of fencing, the engineering of a touch and the rhythm of a heated bout. Becker, who started sophomore year of high school, said when she's fencing she feels relaxed but intense and in control. She grips her sword like she grips the bow of her cello when she's playing for a crowd.

And the match flies. The bout goes for three minutes or until one of the fencers gets 10 touches. But this is all quick, sudden, violent bursts. Foreplay, strategy, and then a blizzard, a flurry. Swords shivering as they clamor against each other. The ring of the scoreboard and a green light when someone scores a touch.

Fencing is timing, tempo, strategy, like physical chess or rock-paper-scissors with swords, Becker explains. "I'll do a short stab, not meaning to hit, but if he blocks, I'll pull back and attack from the other side," she says. "If lucky, he'll fall for it. If not, he'll realize I'm setting him up. He'll ignore the first attack, block the second. But what if I'm already thinking he's thinking that?"

Fencing is bare-knuckle reaction, muscle memory and getting the touch, Long says. Fencing is long hours practicing for a short, violent game. Fencing is memorizing footwork like you're learning to dance. And sometimes, he adds, fencing is that perfect moment to attack with the perfect

lunge to score and hear that tally machine buzz.

The match ends with Long as the victor, but Becker, head of the fencing club since her freshman year, said that Bard fencing does not stress winning and losing, but personal growth.

Becker said the program in her time at Bard has gone through ups and downs, having 50 people sometimes and at other times only four. The idea of becoming a varsity sport again has been discussed, Becker said, but she wants the club to stay casual.

"We decided to keep it what it is," Becker said, "which is a place where you can learn something while having fun."

Newcomers are always welcome, Becker said, and invariably, they end up saying they learned faster than expected. Neighen, for example, found herself in her first bout in her fourth practice.

A bout with me.

And while my first stabs at fencing are sweaty, flailing flurries, I find myself enjoying the flow. I fight aggressively, maybe too much so, like a wounded animal or that guy who steals bases in softball games, but on the strip all my senses roar and I have to stop my mouth from making lightsaber sounds.

And when the match is done, I take off my wacky helmet, shake hands with Neighen, and thank her for a rollicking time. Konecny, who teaches yoga and fencing out of her home in the Hudson Valley, tells me later she thinks the force is strong with this current group of fencers, both new and experienced, and that she hopes to bring them to tournaments.

My gloves off, my forehead drenched in sweat, I ask Becker if tournament fencing is anything like the fights in Pirates of the Caribbean.

"I guess," Becker says, "in the sense they both have swords." A laugh. "It's still pretty cool, even if," she adds, "it doesn't look like the movies."

RT: BARD TWEETS

[@BardKidProblems](#) *BardKidProblems*

Work-study doesn't pay enough. I feel poor. Could I send my Deerhunter vinyl collection to Cash 4 Gold? #bardkidproblems

[@graylingbauer](#) *graylingbauer*

Muffins are trendy now.

[@InboundTraveler](#) *Olivia Noel Huffman*

Tried to go to tilvaly to party and pretentious assholes turned us away. Wtf? Its the first weekend of college and everyone should be dtp

[@yo_lan_duh](#) *Lana*

This salvation army legit smells like feces

[@InePor](#) *Madeline Porsella*

@bardcollege I don't care about foxes unless their unlikely friendship with a hound comes to a tragic but unavoidable end, stop emailing me

[@BardGrlProblemz](#) *BardGirl Problemz*

I feel SO bad for killing that bug but I used The Origin of Species to do it so it's justified, right? #bardgirl-problems

[@lucymeilus](#) *Lucy Meilus*

Hilary Duff is pregnant? That's so like Gordo to not wear a condom...

[@SlamSchiffer](#) *Samuel Schiffer*

Neutral Milk Hotel Rwanda.

[@woahsie](#) *Rosie Motley*

just tried to steal osakas internet. their password isn't sushi. #worthashot

[@causticismatics](#) *Christian Letourneau*

Sum1 left there goat steaks defrosting in thr kitchen! Hope they didnt forget them! Lol #collegelife

[@willanderson](#) *Will Anderson*

#gettingemotionalontheshuttle

[@dotdotdotmusic](#) *(Arch) Rufus Paisley*

Are you tripping out your ass? #overheardatbard

[@g_lazer](#) *zrglrr*

Oh noooo caught by Bard Security singing along to "Call Me At" alone in the photo lab after midnight on a Friday. #mortified

[@snacktaube](#) *Zach Taube*

I told van to stop making fun of my chest hair and make my fucking eggs, and now i have diarrhea. #klinekarma

[@EmilyWisseemann](#) *Emily Wisseemann*

Old Henderson!

[@BardFreePress](#) *Bard Free Press*

We are the Bard Free Press, Bard College's only student newspaper. More to come, as part of our push towards web presence. Watch this space.

RAPTORS SCOREBOARD

Men's Cross Country	Opponent	Result
9/17/11	Bard College Invitational	4th of 14 teams
9/24/11	@Southern Vermont College Invitational	3rd of 7 teams
10/1/11	@Mount Saint Mary College	5th of 15 teams
10/15/11	@Western New England College Invitational	11th of 16 teams
Women's Cross Country	Opponent	Result
9/10/11	@SUNY Purchase Invitational	6th of 11 teams
9/17/11	Bard College Invitational	6th of 13 teams
9/24/11	@Southern Vermont College Invitational	3rd of 6 teams
10/1/11	@Mount Saint Mary Invitational	7th of 14 teams
10/15/11	@Western New England College Invitational	8th of 19 teams
Men's Soccer	Opponent	Result
9/18/11	SUNY New Paltz	L 0-4
9/21/11	Mount Saint Mary College	L 0-1
9/24/11	Becker College	W 3-0
9/30/11	St. Lawrence University	L 0-5
10/1/11	Clarkson University	L 0-2
10/8/11	Union College	L 0-6
10/14/11	Hobart College	L 1-4
10/15/11	Rochester Institute of Technology	L 1-2 2OT
Women's Soccer	Opponent	Result
9/14/2011	@The Sage Colleges	W 4-0
9/17/2011	SUNY New Paltz	L 0-2
9/20/2011	SUNY Purchase	W 4-0
9/24/2011	@Hartwick	L 0-3
9/30/2011	@St. Lawrence University	L 0-3
10/1/2011	@Clarkson University	L 0-2
10/8/2011	Union College	L 2-4
10/9/2011	@Skidmore College	L 0-2
10/14/11	William Smith College	Postponed
10/15/11	Rochester Institute of Technology	L 1-2 OT
Men's Tennis	Opponent	Result
9/16/11	Vassar College	L 0-9
9/25/11	City College of New York	W 9-0
9/28/11	@Mount Saint Mary College	L 1-8
Women's Tennis	Opponent	Result
9/17/11	Sarah Lawrence College	W 8-1
9/18/11	Polytechnic Institute of NYU	W 9-0
9/29/11	@Western Connecticut State University	Postponed
10/2/11	@Skidmore College	L 0-9
10/5/11	Vassar College	L 0-9
10/15/11	@Ramapo College	L 2-7
Women's Volleyball	Opponent	Result
9/15/11	@Sarah Lawrence College	W 3-0
9/17/11	Manhattanville College	L 0-3
9/17/11	Bay Path College	L 0-3
9/23/11	Clarkson University	L 0-3
9/23/11	St. Lawrence University	L 0-3
9/24/11	Rochester Institute of Technology @ Vassar	L 0-3
9/28/11	Vassar College	L 0-3
9/30/11	Union College @ Clarkson	L 0-3
9/30/11	St. Lawrence @ Clarkson	L 0-3
10/1/11	Skidmore College @St. Lawrence	L 0-3
10/1/11	Clarkson University @St. Lawrence	L 0-3
10/4/11	SUNY Cobleskill	L 1-3
10/8/11	MCLA	L 0-3
10/8/11	City College of New York	L 0-3
10/12/11	@Vassar College	L 0-3
10/14/11	Union College @ RIT	L 0-3
10/14/11	Skidmore College @RIT	L 0-3
10/15/11	@Rochester Institute of Technology	L 0-3