

4-2012

## Bard Free Press, Vol. 13, No. 7 (April 2012)

Bard College

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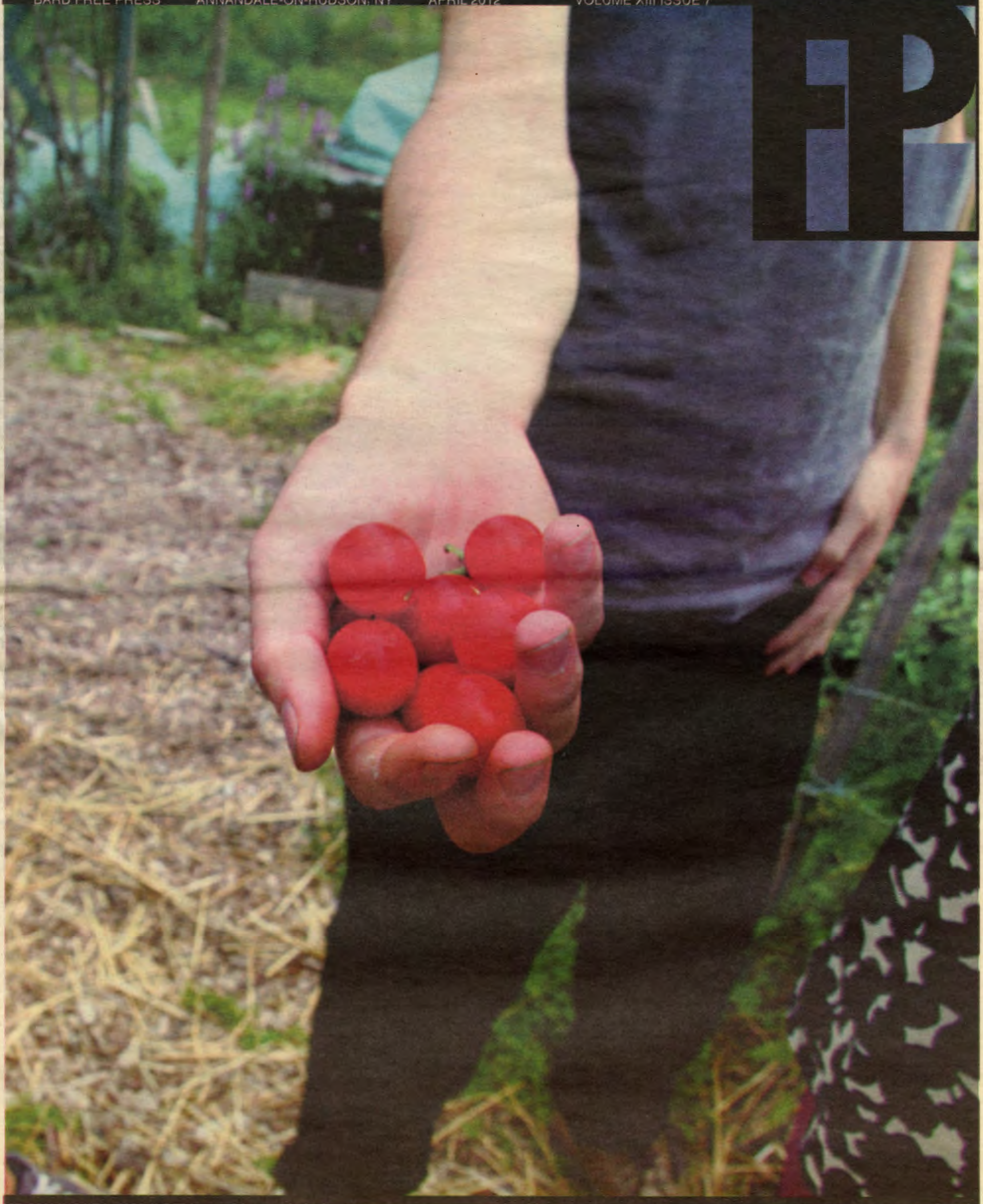
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# bard free press

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## CORRECTIONS

think we got something wrong? e-mail [bardfreepress@gmail.com](mailto:bardfreepress@gmail.com)

Staff writer Ben Powers' name was misspelled in the byline of the article 'The Taming of Tewks?'

The article 'Bard to Send First-Years to Berlin' stated that study abroad opportunities for juniors at the European College of Liberal Arts will, initially, be limited to German studies majors. This was a copy editing error. Rising juniors in a broad selection of academic divisions will be able to study at ECLA.

Mikhail Yusufov's name was misspelled in the photo essay 'Upload Me Now.'

In the opinion column 'Saving Civic Life,' it was stated that Student Government devoted \$8000 to the recent game room renovation. It should have been clarified that while the project and its funding was organized by Student Government, none of the costs came from the Student Government budget.

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Check it out; we'd  
appreciate your  
feedback!**

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Dear fellow Bardians,

This may be breaking news to many of you, but the cops of Tivoli don't suck. I repeat: the Tivoli cops are actually pretty cool. The problem is us. This past weekend, I was at a friend's birthday party. It was an invitation-only event, but inevitably, someone heard someone talk about it in Kline or just simply followed the crowd off of the shuttle. Not surprisingly, the police showed up fairly early in the evening and issued a noise complaint. This is not the fault of the police. Neighbors called in a complaint, and Tivoli has a zero warning policy now. But the worst part was not the noise complaint. It wasn't dealing with the police. In fact, it wasn't even that 80% of the people there were not invited. The worst part is that people did not leave. And the same thing happened at a different party the next night.

Everyone wants to have fun. We residents of Tivoli love to throw down and have a good time. However, please leave when you are asked. Look, Bard is a small school. The hosts of parties know who is invited and who isn't. If someone says to a crowd, "Oh shit, I have to pay a \$250 fine because we were loud, please go if you were not invited," then GO.

I do not understand why someone would show up somewhere uninvited anyway. It seems embarrassing. Last weekend, I got off of the 10:30 shuttle and headed to my house with three of my friends. Behind me, a dozen strangers followed. When I told them that we were not having a party, they stood on my front porch, loud and dumbfounded. It wasn't until my roommate was forced to be abrasive and yell at everyone to go to the bar that the group left.

Bottom line: We want to have fun. We want to get to know new people and party with them. But you have to understand our situation; there is a zero warning policy in Tivoli and you should leave someone's house if they ask you to go. Start acting like a community. Stop using our homes as your bar- people live there. Respect the people who are willing to host your weekend gatherings.

Sincerely,  
A Tivoli Resident

The month of April is nationally recognized as Sexual Assault Awareness Month.

These issues are particularly important on college campuses, where a large number of sexual encounters are fueled by alcohol and operate on a lack of direct communication. The issue of consent – how to give it, how to revoke it, and how to interpret it – becomes very ambiguous in these situations, and the best way to address it is to talk about it now.

BRAVE, begun as the Bard Response to Rape and Associated Violence Education, is the student-staffed counseling organization on campus intended to provide crisis intervention, supportive counseling, advocacy, and ongoing education to the Bard community.

Students, faculty, and staff can dial ext. 7777 or 845-758-7777 and request a BRAVE counselor to assist them with issues ranging from sexual assault to depression to midterm anxiety. This service is available 24 hours a day throughout the academic year.

But a larger, and perhaps more accessible, goal of BRAVE is to educate the student body and to foster an environment conducive to the discussion of sexual assault, relationships, eating disorders, depression, loneliness, isolation, anxiety, sexuality, and other issues affecting the Bard community.

A BRAVE sponsored event that took place last Wednesday was Take Back The Night. What started as a response against a woman being attacked while walking alone at night has transformed into an annual event across the world. In the United States, Take Back the Night commenced in the 1970's as a rally against rape, sexual assault and has developed into a reaction against violence in its entirety. Across the United States, College campuses use the month of April, sexual awareness month, to have host TBTN which traditionally consists of a march and speak out.

We enjoyed a candlelit march together around central campus to the campus center where we gathered for the speak-out. The speak-out was hosted in the fishbowl where refreshments were also served. The stories, experiences, thoughts and feelings conveyed were powerful and moving to those that listened and part of the growing and healing process for those that spoke. In lieu of recent on campus events we saw this as a necessary step in creating awareness about sexual health and safety on campus and part of community building. This is the first time that TBTN has been hosted on campus and we are proud to say it was success. We hope more faculty, staff and students come and support us next year and that there are more conversations around violence in its entirety.

To see what other students are doing to raise awareness, check out Project Unbreakable on Tumblr. To set up dorm programs or events, email brave@bard.edu.

**BRAVE ANNOUNCEMENT**

## FAN MAIL

[BARDFREEPRESS@TIGMAIL.COM](mailto:BARDFREEPRESS@TIGMAIL.COM)

Thank you letter to the Bard Community:

In less than a month this community raised close to \$25,000 to create a farm. This is stunning.

The effort was bold and intelligent. The community recognizes the centrality of food in the discussions of science, human rights, distributive justice, and public health. The community spoke.

We have plenty of challenges at Bard, and some dark collective moments, but we also know how to mobilize in positive directions. The level of focus over the past month to make the farm come into being was breathtaking.

I want to acknowledge a few people in particular. The Farm would not have happened without:

The President of the college, who recognized the level of commitment in the student body and offered an extremely generous challenge. \$20,000 is a lot of money to raise, but so is \$40,000, and that is what the President will have to raise! It was a fantastic offer, and the President, impressed that the students more than met the challenge, has quickly authorized the building of the Farm.

Carter Vanderbilt, Emmett Brennan, Aviva Tilson and Levi Shaw-Faber, the four students who spearheaded this drive. Carter walked from the meeting with Leon directly to the TLS office, and created a brochure to be mailed out the next day. We saw Carter every day for three weeks. He did not waver once. Emmett was everywhere, doing everything: tabling, setting up FarmFest, writing, thinking, planning. Aviva supported every activity, created banners, tabled and just plain showed up. Levi who mounted the Kickstarter and the Twitter pages and was a strong student voice throughout.

John Paul Silva, the farmer, who, even in uncertain moments, continued to work and work and work.

The hundreds of students who participated in events and donated to the Farm. The numbers of you who showed up and came through was fantastic.

Friends and family who offered financial support. Please thank them all.




College administrators and staff who actively supported the effort: Jim Brudvig, Randy Clum (director of Grounds and a crucial supporter of the Garden, the Farm and all things student) Joy McManigal, and Susanna Armbruster.

There is still plenty to do at Bard and in the world. Huge, complex issues plague us all, close to home and globally (I do not need to name them, the list is long). I also think it's crucial to pause from the battling and celebrate when we rise to the occasion. We all rose to the occasion. Thank you and congratulations.

Paul Marienthal

community announcement:

# SEND SILENCE PACKING



is a display of 1,100 bookspacks representing the number of college students who die by suicide each year.

For more information, please contact:  
Emily Harris  
Active Minds at Bard Chapter President  
EM7946@BARD.EDU

Where:  
Bard College  
(outside of Kline Dining Commons)

When:  
Monday, April 30th  
9am-4pm

Sponsored by Active Minds at Bard

\*Web 3.0/11/10  
Bard College Center Multicultural Booth



# OFFENSIVE GRAFFITI CAUSES UPROAR

## STUDENTS SEEK TO 'RECLAIM' COMMUNITY



BY WILL ANDERSON AND OWEN DUFF

Students and administrators are planning a day-long symposium April 19 to reflect on and evaluate the Bard College community. The event, which will take place in the campus center, will include performance art, panel discussions, and live entertainment.

The event is being held in response to repeated recent incidents of offensive graffiti and disruptive vandalism on campus. In January, an offensive caricature of an American American was found drawn on a Bertelsmann Campus Center bulletin board. In March, the exterior of Keen South was defaced with a homophobic message. Last semester, incidents of vandalism in the Robbins dorm resulted in a \$250 fine for all residents.

The all-day symposium garnered increased attention after sophomore Lucas Baumgart created a Facebook event publicizing another incident of graffiti on the Keen South dormitory. The event, titled "SOMEBODY SPRAYPAINTED 'FAG' ON THE SIDE OF KEEN SOUTH," called for an impromptu rally the following day, where students could begin a discourse on issues of community at Bard. The rally was labeled as a prelude to the April 19 event.

"The goal of the rally was to encourage a hearty student response to the offenses and make evident a need to open a dialogue about the deficiency of our community," Baumgart said. "Insofar as a discussion was started and many people expressed interest in the rally/graffiti/community issue on the whole, I feel it was successful."

Roughly 60 students attended the event, and it consisted of discussion involving students' personal dissatisfaction with the community at Bard, as well as ideas about how to approach the issue.

The event also raised questions about the administration's role and their response to graffiti. A number of students expressed shock that they had been alerted to the Keen South graffiti by Baumgart's Facebook event instead of by

administrators. At the rally, some students also questioned the college's policy of immediately painting over graffiti, rather than leaving it up for the community to witness and react to.

"The administration is placed in a tricky place by these incidents. That being said, I feel that certain emails have been sent out that have not been as representative of the vileness as some of the graffiti that has gone up. I feel like Botstein wrote [his] email for the sake of writing and demonstrating that he had some response to offer, but it felt perfunctory to me," Baumgart said.

A number of online discussions resulted from the event, leading to the creation of a separate Facebook group titled "The Bard Strain." Also created by Baumgart, the group aims to provide a forum for Bard students to voice their concerns and praises of the school. "TBS is meant to be a jumping platform so that we can move from theorizing and discussion to action, in whatever form the latter takes. It is meant to evolve according to how the student body wishes to use it," Baumgart said.

Although incidents like vandalism and graffiti are not unique to this semester, this marks one of the few times in recent memory that administrators have decided to respond to such events with campus-wide emails. In the past, graffiti would have simply been photographed and documented by Security and then painted over by Buildings and Grounds staff. Typically, the act would have been shared and discussed only with the residents and other students living in the area.

The January incident involving the offensive caricature marked a departure from this policy, when the Dean of Student Affairs Office decided to share the act in a campus-wide email. In the February issue of the Free Press, Bethany Nohlgren stated that both the timing of the incident and its very public presence in the Campus Center were the main factors in the decision to alert all students.

"Defacing, graffiti, racial comments, homophobic comments, anti-Semitic comments, anti-religious comments -- a lot of that happens on this campus. But it is almost always many days or weeks af-

ter the fact that someone in the Dean of Students Office hears about it," Nohlgren said. "[The offensive caricature] is something we knew about pretty quickly, and so there was a desire to react in the way that we did."

The email sent out by the Dean of Student Affairs Office was followed by an email from President Leon Botstein, reiterating the college's dismay and contempt for the act.

Following the January incident, the Difference and Media Project announced the April 19 community-oriented symposium, originally called "On Civility and Community" and since renamed "Bard: More Than A Place to Think." The event aims to continue ongoing discussions about vandalism, racism, and xenophobia on campus.

PHOTOS: WILL ANDERSON



Overheard at the rally

[re: accusing Townies] "It is happening here, and that makes it our problem."

"It's happening all the time everywhere."

"This school isn't what it can be and what it should be."

"[Bard is] selling this image that turns out not to be true."

"Why are events like this met with such apathy?"

And hope. Uh if wisely

"If you actually saw that [Citizen Science] graffiti, you would be way more pissed"

"I don't think we should be pointing fingers."

"We react more to a sick fox than we do to hate speech."

## EFFORT FOR BARD FM RADIO STATION FAILS

BY ZAPPA GRAHAM

The effort to construct an FM radio station on the campus of Bard College under the call letters "WLHV" has come to a halt due to a failure to secure funding. This was announced on March 9 on the project's website.

On the website a great deal of material can be found, including coverage of events in the Hudson Valley and at Bard, as well as readings of fiction and poetry by Bard faculty members.

Those involved sought to build a station to which students and community members alike could contribute, in addition to subscription to programming from the likes of NPR and Pacifica.

"The idea is that we have outside voices coming in and sharing their ideas," said Director of WLHV and Human Rights Project Associate Director Danielle Riou.

Riou led the effort to raise funds to construct the station. Many students were involved in the project. Senior Joey Sims and junior Michael Anzuoni were part of the editorial board. Anzuoni and senior Goro Ikeda-Iyeki were technical interns.

In 2007, the FCC opened a rare application window for new non-commercial FM construction permits.

"Recognizing the rarity and incredible

value of one of these FCC licenses, my colleague Max Kenner [Director of the Bard Prison Initiative] and I rushed to put together an application on behalf of Bard," Riou said at the time.

The license was acquired following a competitive selection process. WLHV would broadcast at 88.1Mhz to forty thousand people within a four hundred mile area. The permit was set to expire in June 2012, if the station was not built.

To construct the station, approximately \$150,000 would be required. According to Riou, a federal grant from the Public Telecommunications Facilities Program was expected to provide much of this amount. However, Congress cut the program in March of 2011.

"From the outset, the deal was that if we could raise the initial money, the college could proceed with the station," Riou said.

Postcard-sized flyers were distributed about campus, requesting volunteers and donations. Fundraisers were held at local establishments, such as the Black Swan.

"We had commitments and pledges that added up to a fraction of what we needed," Riou said.

President Leon Botstein said that WLHV was not a priority for the college unless a

dedicated donor could be found. According to Botstein, one of the reasons they weren't able to get money is that the signal is so weak.

Among the Bard student body, awareness was lacking, said Georgia Barnett, a first-year. Barnett said she'd never heard anything about the project.

Bard's current radio station, WXBC, sought an FM license in 1999. However, their efforts were thwarted by a moratorium on new licenses placed by the FCC in 2000.

The challenge of creating an influential radio station at Bard is not unfamiliar. The words of a journalist from the Bard Observer, writing in 1966 bring to mind the goals of WLHV: "The present proposal is to have an educational station which will operate on FM... [WXBC] hopes to present a balanced schedule of music, community vents, and programs of general interest. In addition to those originating on campus, programs will be supplied by a wide variety of radio stations, foundations, and networks."

Until the FCC opens another application window, building an FM station at Bard is no longer possible. President Botstein said, "I'm disappointed we couldn't find a donor. I was optimistic."

## PSYCH DEPT MUM ON RECLASSIFICATION

BY LEELA KHANNA

Bard has been offering psychology as a major under the Division of Social Studies since the program was first introduced at the college. However, the department has recently been actively discussing making psychology part of the Science, Math, and Computing Division.

Co-Director of Psychology Sarah Dunphy-Lelli confirmed that discussions concerning the division change are ongoing, with heads of both divisions involved.

Despite the significance of this change for both the psychology department and Bard's science program, no professor was willing to speak to the current discussions with the Free Press. Several psychology professors, contacted individually, all de-

clined to comment.

Dean Emeritus and Professor of Psychology Stuart Stritzler-Levine, who has been a part of the ongoing discussions, expressed surprise at the hesitance of the psychology department to discuss the matter. Although Stritzler-Levine too declined to discuss the change, citing deference to his colleagues, he expressed concerns about the psychology department's stance on the matter.

Many larger universities have a Social Sciences division, under which psychology would be placed. Bard's smaller number of divisions led to psychology being placed under the Social Studies division.

"There's this stigma around being a so-

cial science, when in reality we have empirical experiments just like biology, chemistry, and physics," said Cameron West, a sophomore who recently moderated into psychology. "The kind of work the psychology department does is research. All of our faculty have labs and they're always submitting to scientific journals."

The departments' focus on cognitive psychology could also make it a natural fit into the Science, Math, and Computing Division.

"We don't have a counseling psychology department. If it were geared toward that, I would say we shouldn't be a science," said West. "But Bard is really geared toward the research part of psychology."



## GIDEON LESTER TALKS FUTURE OF THEATER DEPARTMENT



INTERVIEW BY JOEY SIMS

*When JoAnne Akalaitis, Director of the Bard College Theater Program, announced that she planned to retire at end of this year, President Leon Botstein called Gideon Lester. Lester served as Acting Artistic Director of the American Repertory Theater for two years, and taught playwriting and dramaturgy at Harvard. He currently teaches at Columbia.*

*Lester will become Director of Theater Programs and Professor of Theater at Bard. He will both head the undergraduate program, and curate the Fisher Center and Summerscape productions. He spoke to the Bard Free Press about his plans for the program.*

**Free Press:** What work have you been doing so far to plan for next year?

**Gideon Lester:** I've been working with my colleagues in the theater program, and taking the opportunity to ask some big questions about what education in theater and performance might look like in the early twenty-first century, and exactly how we want students to be able to engage with the best ideas in the contemporary performing arts.

I think that the opportunity here is to find ways to bring the professional program at the Fisher Center and the student program at Bard closer together. They've always been run quite separately, and my appointment is a really exciting opportunity for both students and professional artists to work together closely. We're bringing both the professional and the student world under one roof.

And that in itself is an opportunity for some adjustment in the way that the program operates. We've taken a very comprehensive look at the curriculum. Not because there was anything wrong with the old curriculum - JoAnne Akalaitis is an old friend of mine, I think the work she has been doing is wonderful, and the program has produced some very important artists.

**FP:** And your new curriculum, which students are now officially seeing on the course list, makes many changes to the structure of the program.

**GL:** There are several major changes, yes. The changes seem bigger on paper than they are in reality - in reality they reflect a lot of what was going on in the program anyway, but it is formalizing it.

Students will no longer specialize as actors, directors or playwrights. They will work as theater majors. We are going to encourage them as much as possible to try out as many different types of theater and performance as possible - both the making of it, and also the thinking about it.

Another major change is this shift from theater to theater and performance, which really reflects what's going on in the cutting edge of the field anyway, where there are much greater ties than there used to be between theater and visual arts, theater and film, theater and music - the doors of theater are continu-

ally being opened to intersect with other aspects of the arts and the humanities.

And the third change is that we're starting a visiting artist program which will allow us to bring a large number of exciting artists, both American and international artists, to campus, that will become part of the Bard community each year. They'll teach courses, they'll direct students in productions, they'll develop productions for the Fisher Center, and sometimes they'll develop their own work for elsewhere.

**FP:** What can you tell us about those visiting artists?

**GL:** They are very eclectic. Next year we have a rock musician who I hope will also give a concert for students and develop a musical - she's a big deal, she's wonderful. And we have a director who is going to be in residence, Annie Dorsen, who is teaching two courses in the fall. And Jack Ferver, who is a young performance artist, writer and choreographer, who is going to be teaching two courses in the spring.

**FP:** The new curriculum also places more emphasis on theory and arts criticism.

**GL:** I think particularly in a liberal arts environment, thinking and making are both extremely important. When I was at school myself, I learned that it's just as important for me to be able to get into a rehearsal studio and play and create my own material, as it is for me to come into contact with really stimulating ideas both from the past - and to engage with the best ideas of contemporary artists as well, not just from this country, but from all over the world.

**FP:** How will the new curriculum affect currently enrolled theater students?

**GL:** Only incoming freshmen will automatically join the new curriculum. It is going to get phased in over a number of years, and we are going to be individually advising students in their sophomore, junior and senior years about whether or not it's a good idea for them to adopt the new system.

**FP:** Why do you feel it is important for students to work equally in each area of theater?

**GL:** My feeling is that 20, 21, 22 years old is pretty young to be making major statements about what kind of artist one is going to become. If you look at many really interesting artists in the twentieth century, and probably before as well, it's very hard to categorize them.

Brecht was a playwright, but he was also a director, and a poet, and he performed, and he wrote novels. So what do we call him? He's an artist. And he created in many, many different ways. So I'm more interested in broadening our self-definitions of artists, rather than defining it too closely. And that's what the program is going to encourage students to do.

## Spring Fling Performances Announced

Spring Fling this year will feature Kevin Lyttle and GZA from the Wu Tang Clan.

The Entertainment Committee, Bard Anti-Racist Dialogue (BARD) and the Black Student Organization (BSO) co-funded the payment for both artists.

Kevin Lyttle will be featured at the tent party on Friday night, following a cultural show and sets from DJ Pearl and DJ Fine Nice (both Bard graduates).

GZA from Wu Tang Clan will play at the block party on Saturday night, which will also feature DJ Kabee, OK Drums and DJ Venus X. This year, block party will be held in the Olin parking lot.

There are discussions around creating a Spring Fling committee next year in order to formalize the process of choosing and funding outside bands.

## Bard Students Win Fellowships

Bard College announced this month that six Bard seniors have won prestigious fellowships abroad for the upcoming academic year.

Daniela Anderson won a Thomas J. Watson Fellowship for her proposal "Tracing Leprosy." She will travel to Mozambique, Madagascar, India, Thailand and Brazil to follow the path of leprosy from East Africa to South Asia to South America. Anderson will volunteer in leprosy clinics, leprosariums and leprosy relief agencies.

Justin Fernando won a German Academic Exchange Service (DAAD) graduate scholarship. This competitive grant supports Fernando's graduate work in political studies at a German university.

Sadaf Hasan won a Fulbright award to Jordan for her project "A City of Migrants: Exploring Oral Narratives of Domestic Workers in Amman." Hasan hopes to write about domestic workers from Sri Lanka, Indonesia and the Philippines in Jordan.

Willem Molesworth won a \$10,000 Davis Projects for Peace prize to develop a liberal arts initiative in China. He will work with faculty at Qingdao University to develop a curriculum and pedagogy for a liberal arts seminar, which will be offered this summer to 10-15 Qingdao University students.

Lucy Schmid won a New York University Abu Dhabi Global Academic Fellowship in Writing. She will spend next year at New York University's campus in Abu Dhabi.

Rachel Van Horn won a 2012-2013 Fulbright English Teaching Assistantship (ETA) to Russia, where she will spend the year teaching English to Russian speakers while also engaging in a community engagement project.

# CHARTWELLS LABOR PRACTICES UNDER FIRE

BY LUCAS OPGENORTH

The Student Labor Dialogue, a club dedicated to fighting for on-campus labor rights and forging relationships between Bard students and workers, has started a campaign to improve the labor practices of Chartwells, Bard's food subcontractor.

"After the Aramark victory, that's where we thought made the most sense to go - because they are the lowest paid workers on campus," said sophomore Lucas Duffy-Tumasz, a member of the SLD.

The group has posted several fliers around campus which compare the wages of Bard's Chartwells workers with Vassar's food service workers. According to the SLD, Vassar's kitchen workers are paid \$17.33/hr while Bard's are paid \$10.46/hr, Vassar's Cashier/Clerks are paid \$18.11/hr while Bard's are paid \$11.22/hr, and Vassar's cooks are paid \$22.57/hr while Bard's are paid \$13.08/hr.

"Everybody gets paid more at Vassar," Jim Brudvig, Vice President for Administration, said. "I don't know the issues about Chartwells employees, that they're underpaid. Perhaps they are, but it's not an issue that's ever been brought to my attention before."

The SLD is facing a much different scenario than that of Aramark. Chartwells has a contract with the college extending through 2025, thanks in part to their significant investment in the renovation of Kline Commons, making it very unlikely that Bard would terminate its relationship with the company.

Brudvig said that he is happy with the work that Chartwells has been doing. He also said there was no chance that Bard would bring its food workers in-house. "We're not going to start cooking our own food," he said. "We

don't do that."

The SLD is instead focusing on convincing the college to pressure Chartwells into changing its labor practices. "We don't expect the college to bring workers in house before the period of the contract," said sophomore and SLD member Joe Salvo. "But what we can ask of the college is - you have a relationship with this company ... and you do have a say in what their practices are."

Duffy-Tumasz also clarified that the "End Chartwells" stickers that have recently been appearing around campus are not associated with the SLD. "That is not an SLD campaign, action, or activity at all," he said.

The SLD believes that Chartwells' extended contract indicates that the company has an economic interest in doing business at Bard. They argue that the college should make changing its labor practices a condition of the company's ability to work on campus.

"When they think about 'We need to make Bard students happier and the administration happier,' we want them to think 'We need to... pay our workers something approaching a living wage and affordable healthcare,'" said Duffy-Tumasz. "We want to change the narrative."

The SLD met with Brudvig to encourage him to get the college involved. However, Brudvig appears to have little intention of involving himself in the situation, saying that he believes that it should be settled between Chartwells, the workers and their union representatives.

"Let's get the issues on the table and let the two parties work it out... I would get involved if they have a contract, they're sitting at a table and they have an impasse," he said. "Let's let the process run." Brudvig noted that this is what happened during last year's negotiations of Ara-

mark's health insurance policies.

SLD representatives said they would be happy to work with the union, if the union was willing to work with them.

Director of Dining Services for Chartwells, Chas Cerulli, said the company has a positive relationship with its workers, citing a high worker retention rate. "I don't know if they actually know what the relationship is between the company and our workers" he said of the SLD.

The Free Press contacted several workers for comment, all of whom declined to discuss the issue.

Cerulli believes that the SLD's flyers are slightly misleading, saying that the numbers can be read into depending on factors such as workers' benefits and differing business models.

"When you see comparisons... there are so many variables inherent in that, that it's not an apples and apples comparison," he said. "We know that our wages are consistent with certain economic models in different counties."

Cerulli could not say what specific factors cause the difference in pay between Vassar and Bard workers.

While Cerulli said that he is always open to dialogue, he has not yet been contacted by the SLD.

"I think that this will all play out when the union surveys and the associates vote [on] what's important to them.... and that's truly what we concentrate on and negotiate" said Cerulli, adding that Chartwells has a very positive relationship with the union that represents its workers.

The SLD says that workers' contracts are up in September. Negotiations will begin around that time.



BY MEGAN TOWEY

\* Probably not actually the first but whatever

The Bard Free Press hosted the first annual Student President Debate April 16. The three presidential candidates, Cara Black, Dan Gettinger, and Brandon LaBord, discussed a variety of campus issues, including community building, student space and communication between administrators and students.

All three candidates shared their concern with fixing and strengthening the Bard community in the wake of offensive graffiti and vandalism.

"Community is an issue that has always been here and will stay here until we establish commonality between us," said Gettinger. "How do we strengthen the bonds that bring us together? By connecting people."

"[Graffiti] is very hurtful, especially when it's homophobic and racist. Students feel like they need an outlet to express their frustrations," said Black. "We need to have a sense of ownership at our school and care about Bard and the space."

"This is not just about one group of people attacking

another group of people," said LaBord. "If we can't feel safe on our own campus, we have to make a difference as a whole."

To LaBord and Black, the increasing number of students moving off campus poses a challenge to uniting the community.

"There is a larger number of events on campus, but lower attendance at these events, and students living off campus are a reason for that," said Black. "We need to increase the number of big name bands and large scale events to get off-campus students to come back on."

"There is a considerable portion of students who live off campus who still care about community," said LaBord. "If we are able to plan more popular events, we can cultivate a stronger community."

Gettinger stressed the importance of opening student government up to the student body.

"We need to think of projects that address the more

fundamental questions and create a dialogue that is action-oriented and constructive," said Gettinger. "Not just members of Student Government, but club heads, PCs, and TLS students should also be incorporated into the planning process."

At the end of the debate, the candidates told the audience their unique reasons for loving Bard.

"Bard creates a structure which helps students identify their passions," said Gettinger. "It is the students' responsibility to pursue what they believe in."

"I want to keep Bard weird," said Black. "I love how weird this campus is. You can really be yourself here."

"Bard is that one place where every weird kid from their high school is," said LaBord. "Everyone is so unique in their own special way. The challenge is to find similarities between us."

Elections will be conducted online opening at noon Monday, April 23 and closing at midnight Thursday, April 26.



PHOTOS: JEFFREY CELLA



BY AUBREY TINGLER

## FARM FEST AND BARD FARM UPDATE



Those attempting to bring a farm to Bard were given a daunting task in early March: raise \$20,000 by April 1 to make the farm a reality. Through extensive efforts from Bard Farm organizers, that goal was reached, and even surpassed—a total of \$25,019.22 was earned by the end of the farm fundraising effort.

The Bard Farm project will be moving forward immediately. The site of the new farm is now the open field directly behind Manor. Though its original location was on the other side of campus, this move will allow the farm to have more space and dryer land. It will also separate it from the Community Garden, which has a different mission.

Those working on the farm celebrated its progress March 23 on another unexpectedly bright and warm spring day in Annandale-on-Hudson. Dubbed Farm Fest, the event took place on Ludlow Lawn from noon to 1 a.m. A buffet of fresh food from the non-profit Earth to Table was available for those who made a seven dollar donation to the farm. Those who donated were given a wristband and were free to come back for food at any time during the day.

Work on the farm has begun—students and faculty have started hauling dirt on their new location. Bard is also interested in hiring and providing housing for a handful of students who wish to work on the farm during the summer, according to first-year Emmett Brennan, who was part of the driving force behind the farm initiative.

Secondhand clothes and accessories were laid out on tables and on the ground, and could be purchased on a “name your price” basis. All proceeds went to the funds for the Bard Farm. Bard bands played on a temporary stage across the lawn, including O Face and the Annandale Ramblers.

That day, Emmett Brennan said he was “incredibly” optimistic that the fundraising goal would be reached. “We’re essentially seventy-five percent of the way to raising the farm funds,” he said that day. “We’re just trying to keep pushing that motivation and energy forward.”

A lively crowd enjoyed fresh quiche, tossed salad, various pas-

ta dishes, cinnamon pancakes and freshly brewed hibiscus and nettle tea. The folk music of the Bard bands filled the spring air, as did the intermittent chorus of a group of percussionists. This group meandered around the event, surrounding a picnic table or two and then moving along on their march.

“We’re thinking very business oriented,” said John-Paul Sliva, the Farm Coordinator. “We want this farm to be self-sustaining.”

Sliva already has extensive plans for what to do first.

“We have to take the soil from silty clay to something much more breathable,” Sliva said.

The next objective is to lay out the space and set up beds, which will be layered with compost to enrich the nutrients in the soil. The construction of a pond is also in the works. This would serve as a drip irrigation source, and would also expand the academic possibilities of the farm, as classes could use it as a real life lab to study water nutrients and pond environments, said Sliva.

Some of the first crops Sliva is considering are cranberries, quinoa and hops because of their potential to be sold locally and bring in revenue for the farm.

One of the big questions for the students is how the Bard Farm will impact the food options available. Sliva said that the farm does not yet have an official relationship with Chartwells. However, Chartwells did contribute \$3,000 to the project. A long-term goal of the farm may be to provide Chartwells with food that can be useful at all stages of its growth cycle, such as kale and loose leaf lettuce, Sliva said.

For the farm, their role in a future relationship with Chartwells will be to provide more conscious food choices. “If you could have a better product for the exact same price that is more sustainable, what would you do?” Sliva said. There are many other plans for the future of the farm, such as growing vegetables which would be a source of produce for both the college and local restaurants.

“It’s all about making a complete system...the possibilities are really endless,” Sliva said.

## SKATE RAMP SET TO OPEN AT SMOG BARDIANS GET READY TO SHRED THE GNAR

BY LUCAS OPGENORTH

Bard’s new skate ramp, constructed on the patio of SMOG, is near completion.

“The ramp is now 95% done,” Cyrque Dessauce, a junior and founder of the Surf and Skate Club, said.

The ramp’s “Super Grand Opening” will take place 1:00 pm on Saturday, April 21.

Sophomore Gabe Adels initially proposed the idea for an on-campus skate ramp. Dessauce, who had just founded his club, decided to take on the project.

Last November, the skaters researched their project’s costs and feasibility. They then campaigned with Bard’s administration in order to get their project authorized.

At the beginning of this semester, the project was given the green light by Jim Brudvig, Vice President for Administration, and received a budget of \$5000 from the Student Government Planning Committee.

“We’ve got about 20 different people participating in the project,” said Dessauce. “A core group of four people have been extremely helpful. The others come and go, and stuff gets done.”

Dessauce spoke highly of the ramp’s quality and believes that it will bring together Bard’s community of skaters. SMOG administrators have also voiced support for the project, looking to expand the potential uses for SMOG.

“The ramp’s Super Grand Opening, [will have] several rock bands, a DJ, and if we get some extra budget, free barbecue...and a lot of skating,” said Dessauce. “The whole campus is welcome.”



PHOTO: JACK FEINBERG

OBAMA:  
LOWER TUITION!  
BARD:  
IT'S COMPLICATED.

# Bard &

A PLACE TO THINK



BY BENNETT TORRES

President Obama is pushing for the launch of a federal initiative to lower the high tuition prices at American colleges and universities. The President's proposal, though a matter of much national discussion, is unlikely to lead to any changes at Bard.

Under the proposal, federal aid such as college grants and student loans will correlate with how much an institution lowers or freezes the cost of tuition. Any school that plans to raise its tuition—which, this year alone, will include a substantial number of both public and private schools—will face significant cuts to aid.

At \$42,000 a year, Bard's tuition price is easily one of the highest in the country, and the question of whether the college will lower its cost—Obama policy or not—remains unanswered. However interesting a such proposition may be to Bardians, especially during the nation's tenuous recovery from recession, lowering or freezing Bard's tuition has no chance of becoming a reality, according to President Leon Botstein.

"No, and we are not alone," Botstein responded, when asked if the college had such plans. "The cost of education far exceeds what any tuition level is now. The tuition rates now are a form of distributive justice. Some place like Bard, two-thirds of students get financial aid. Half of that financial aid comes from tuition paid by the wealthy."

Taun Toay, a research analyst at the Levy Economics Institute, echoed Botstein's logic. He noted that Bard's high tuition is complemented by high financial aid. Toay also pointed to challenges unique to Bard that prevent lower tuition costs from being feasible.

"We don't have a lot of income from endowment or other sources to fall back on," Toay said. "That's why we have gifts and grants. We have to do large fundraising efforts every year to fill that gap."

Students had mixed feelings about Bard's stance.

"When I was applying to schools, I was not really planning on going here, based on how much it [cost]," first-year Hilary Steadman said.

"I got the financial aid....[but] I know a lot of people that looked at this school and said, '60 grand is way too much, I'm not even gonna bother with that.'"

Toay does not believe that lowering tuition outright would attract more lower and middle class students, who might otherwise be turned off by a hefty cost.

"I don't agree with that logic," Toay said, "because you can attract students of any socioeconomic background, any nationality, based on the financial aid package. What we really need to consider is net tuition to different students... and that will come down dramatically because of financial aid."

"[Freezing tuition] comes at the expense of other things, and if you start cutting, the question is where," Toay said. "Utilities for a 450-acre campus aren't cheap. Maintenance isn't cheap. Is it valuable? Of course."

Botstein highlighted the importance of maintaining a substantial number of quality faculty, whose wages would undoubtedly have to be cut if tuition decreased.

"So if you freeze what you pull in, where are you going to take it out of?" Botstein said. "Out of the salaries of the people who work here. And that's not right."

Botstein said he was unsatisfied with President Obama's proposal, arguing it failed to tackle the deep structural problems within the United States' education system.

"The whole financing of our education has to be reformed, and the President hasn't really done that," Botstein said. "He's not a reformer, he's a politician."

At this point, President Obama's proposal remains just that: a proposal. Whether his administration can pass such legislation through the current Congress remains a dubious proposition.

Until such a policy becomes tangible legislation, Toay said, "I don't intend to spend too much time worrying about those things... a lot of it is political fluff."

## MAXIENT SYSTEM TO GO LIVE FALL 2012

BY JOEY SIMS

The college is formalizing plans to introduce a new student conduct database and reporting system. The system, called Maxient, will allow the college to keep improved records on all students.

It will also allow students to submit electronic reports about each other—whether regarding policy violations, or personal concerns.

The system is expected to go online at the beginning of the next academic year.

Bard's current system for tracking student information has proven inadequate, according to Bethany Nohlgren, Associate Dean of Student Affairs and Engagement.

Bard has kept student records through "a compendium of spreadsheets and shared drives," said Nick Stroup, Area Coordinator of Cruger Village, who also serves as coordinator of student conduct.

"It was time to take a look at what we were doing, and realize that we can't continue this way much longer," Stroup said. He added that most other colleges in the country use some sort of digital tracking database.

Maxient will "turn paper into electronic," creating a complete virtual file on each student, explained Nohlgren.

"It's going to help us collect a holistic story about students to figure out how to best help them," she added. Administrators will be able to pull up a file detailing a student's complete conduct record, from throughout their time at Bard.

"I can look at someone's history and get a fuller picture of what support systems might be helpful for them on campus," Nohlgren said.

Maxient will also allow any Bard student to submit reports about concerns around other students—much as students can currently submit service requests to Buildings & Grounds. These reports can be submitted anonymously if the student chooses. They will then be followed up on by the relevant staff.

The reporting option is "a collateral" of the Maxient system, according to Stroup. "For instance, if someone is concerned that... someone is suicidal, they can give us a heads up," he said. "We would encourage people to include their names, but it could be anonymous."

Gretchen Perry, Dean of Campus Life, noted that students cannot currently submit reports without talking directly to a staff member or security, which students may not be

comfortable with if the matter is sensitive.

Currently, administrators do not guarantee anonymity to students reporting concerns in person, if the matter is an extreme one. However, the college has chosen to keep Maxient reports completely anonymous.

The college opted against the option of having students sign in, which would allow them to check the sources of anonymous reports.

The reporting system has provoked some concern from students involved in the disciplinary process. "I feel like it encourages people to tell on others," said Arthur Holland, Chair of the Peer Review Board. "Currently, if you want to make a complaint, you actually have to go and see someone. Or, in the best case scenario, you actually confront that student."

"Maxient might create a culture where, with just with the click of a button, you can report on a student. How are we as a community supposed to hold each other accountable, if mediating that accountability is a computer program?"

Stroup said the reporting system would be considered a tryout. "If it doesn't work, it might be something that won't last very long," he said.

The college also hopes Maxient will improve its public reporting of incidents on campus. The Clery Act, a federal statute passed in 1990, requires all colleges in federal financial aid programs to disclose information about crime on campus.

Bard's Clery reporting has faced some criticism in the past. In October 2010, Bard's Federal Crime Report stated there had been zero sexual offenses on campus in the past three years. This number was questioned by BRAVE (Bard's Response to Rape and Associated Violence Education). Final documentation reported five sexual assaults on campus. BRAVE representatives stressed at the time that they still considered this number low.

"Bard's system has been loose at best" for Clery reporting, said Nohlgren. She hopes Maxient will help in addressing this issue.

Nate Zeitlin, Chair of the Student Judiciary Board, said the system will not affect students' day to day life, but will simply bring Bard up to the necessary legal standing. He noted that Bard's reputation for some disorganization was unlikely to change overnight.

"Have people occasionally fallen through the cracks, yes," he said. "Will people continue to fall through the cracks? Probably."



# INTERVIEW CANDIDATES

COMPILED BY THE FREE PRESS STAFF

On April 23, polls will open and voting will begin for the 2012-2013 Student Association Government President. We asked the candidates about their platforms to help you make your decision.

Visit [freepress.bard.edu](http://freepress.bard.edu) for the full interviews.

- 1 What have you accomplished, thus far, that makes you fit to represent the student body?
- 2 What is an issue on campus that you wish more students knew about, or were more active in addressing?
- 3 Why, in the most basic way possible, should students vote for you over the other students running?

CARA BLACK

*My name is Cara Black. I'm a Biology major, and I'm from Philadelphia.*

From the first week of my freshman year, when I joined the Student Life Committee (SLC), I've worked to improve the quality of life at Bard. After I was a representative on this committee for a semester, I was elected to be the chair of the SLC and have held this position ever since. During my freshman year, I started neighborhood housing in the Village, convinced Chartwells to bring cooking out front in Kline so that students could eat fresher food, and replaced the previous washers and dryers with new energy-efficient machines.

During my sophomore year, I founded the

A way that I hear about campus issues from students is by reading "The Bard Strain" on Facebook. "The Bard Strain" is a site where any student can debate and discuss an issue they have with life at Bard. This site was created by an individual student, Lucas Baumgart, a member of SLC. One of the issues that was brought up on the page was the lack of voting for local political offices in the surrounding towns. Past student government elections have had low voter turnouts. As president, I will strive to get students excited and aware about the impact they can have on local politics.

Since my first year at Bard, our community has grown weaker. There were more campus events, a more flexible alcohol policy, and more of a shared Bardian spirit. As president, I will rejuvenate Bard's community by using the internet to gauge more student opinion, improving the lack of student space, and increasing the amount of events on campus.

Given my consistent track record, I have not only shown that I am dedicated and experienced, but know how to actually improve student life at Bard. Over the years, I have established strong relationships with

Student Activities Board (SAB), the committee that runs the popular Sundaes on Fridays and other fun weekend events on campus, and the Student Projects Fund for any student who wants money to realize a creative project on campus. This fund helped create useful projects like the Bard Shuttle App.

This year, as a junior, I spearheaded the Game Room renovation, brought smoothies and Starbucks coffee to Kline, and helped secure a two thousand dollar donation to the Bard Farm from Student Government. I was especially inspired by the Bard Farm Project

because it was initiated by an individual student, Carter VanDerbilt. With the help of the SLC and the SAB, I am currently creating a mentor program to integrate incoming students into the Bard community. I have also helped students with independent projects, and am a constant resource for those who wish to engage in independent projects.

Each improvement I brought to Bard was spurred in large part by ideas that students shared with me. With the help of my fellow students, I truly enjoy committing myself to these projects and would love the chance to do even more as president.

students, clubs, and the administration. This experience allows me to advocate for changes that are practical and meaningful, not abstract and baseless. My knowledge of the internal workings of the Student Government will allow me to implement well-researched reforms around the campus. Why should you vote for me? Simply, I have the most experience, dedication, and passion when compared to the other candidates. I honestly care about your voice and making your life at Bard better. Becoming president would guarantee that I can keep working hard to do this.

DAN GETTINGER

*My name is Dan. I'm a junior majoring in Political Studies. I was born in Tokyo, Japan but my family is from Chevy Chase, Maryland.*



1  
2  
3

For the past two years I've worked as an Organizer for the Bard Palestinian Youth Initiative. Last Spring, after presenting to the Red Hook Town Board, I created a Sister-Cities relationship between Red Hook and Mas'Ha, the Palestinian village we visit each year. I form programs for school kids in both towns so that they may begin a dialogue with each other around cultural exchange.

This year I co-founded the Student Union which is a non-hierarchical group of stu-

Students are familiar with the supposed lack of community at Bard. There have been a number of great initiatives aimed at combating this deficit like the 'I love Bard' campaign. However, to confront this issue we must address the more fundamental question about the role of students in deciding the future of the College.

As a PC for Cruger, I am familiar with the consequences of vandalism on a dorm. In the February Free Press edition, I described how the absence of localized communities and the failure of imposing the wider-community model at Bard creates feelings of dislocation and normlessness among some students.

The instinctive solution to vandalism, and by extension to community, has been to embrace the 'Kumbaya vision' that everyone at Bard is

I approach this position with concrete proposals to improve student life, extensive experience in civic service at Bard, and a vision of the direction I intend to take Student Government. With my leadership Government will be more involved and inclusive. My presidency will focus on bringing students together to work collectively and thereby reassert the Bard tradition of a proactive Student Government.

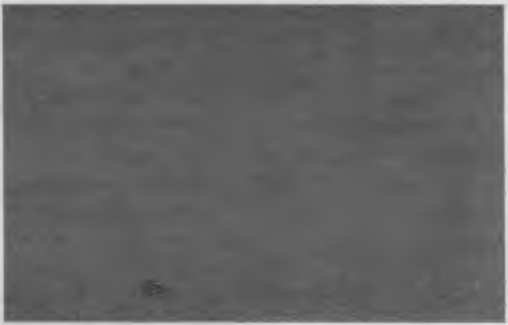
dents, club heads and Government members. It serves as a platform for dialogue and cooperation. Several initiatives such as the Community Arts Collective grew out of our meetings.

My passion and experience is in serving others. Whether it's my residents in Cruger or villagers in Palestine and the US, I know how to bring people together around common concerns.

one big community. This is undoubtedly the goal but cannot be confused as the solution.

The diversity of interests at Bard is often blamed for the 'niche culture' at this school and the perception that our community is fractured. Yet, it is this range of interests that makes this school such a wonderful place. We must have an organizing principle that recognizes this variety and utilizes the different interests in a manner that doesn't isolate but connects students. My reforms are designed to produce a Government that actively engages with different clubs and aligns our goals with those of clubs.

In reading through old Free Press and Bard Observer articles, one will notice that this isn't the first time Bard has been confronted with



this issue. One may also notice that for a long period of our past, students here had a much larger voice in the direction of the College. In finding solutions, we must look to this tradition and reassert the role of students in deciding the future of Bard.

This is not about taking sides for or against the administration or anyone else. This is about recognizing that although we may only spend four years here, our connection to this place lasts longer than we may be willing to acknowledge. Community will be built from the ground up and you will ultimately decide if Bard becomes a better place. I will do everything possible to facilitate connections among students with projects that foster greater community spirit and respect.



1 Since my freshman year at Bard, I have worked with many initiatives that promote solidarity, leadership, and civic engagement. In my freshman year, I served as a member of the student senate, assessing the needs of the general student body to give Bardians a voice within student government. Since my freshman year, I have also helped to create the Change in Action workshops that promote student leadership develop-

ment, and I have co-created a TLS project that works with local Hudson youth to encourage college readiness and life skills. Building up Hudson, my TLS project, is even working on raising funds to provide students with a scholarship to purchase books. My experiences working with Change in Action and TLS have provided me with the skills to engage students and cultivate interests in working together to attain a specific goal.

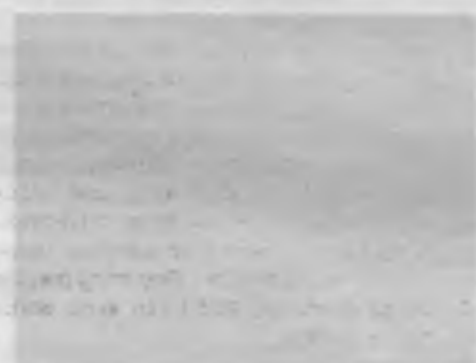
Moreover, I co-head the Black Student Organization in effort to engage multiculturalism on campus and share the multi-faceted nature of black culture. As a co-head for BSO, we work hard to create events that insight dialogue between individuals of diverse backgrounds, which I hope to continue as a student government president.

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3 Students should vote for me over the other candidates because I come to them with my hands open wide in hopes that they will be willing to work beside me to accomplish the task of uniting this campus. I do not intend to come into this position with all the answers to our collective needs. I also do not plan to come into this position with preconceived notions of what all Bard students want. I only want to work together with all of those who are willing and our campus leaders to unite and make strides towards the future.



*My name is Brandon LaBord and I am a junior here at Bard studying Sociology. I am originally from Atlanta, Georgia.*



BRANDON LABORD

PHOTO: JACK BERNES



## TIVOLI DEMANDS END TO LATE NIGHT SHUTTLE

BY LEELA KHANNA

Mayor of the Village of Tivoli, Bryan Cranna, recently met with the Bard administration to express the concerns of Tivoli residents regarding the Bard College shuttle.

Cranna and Tivoli residents demanded at a monthly board meeting this month that the Bard shuttle cease stops at Tivoli by midnight to prevent the late night disturbances caused by students loading and unloading from the shuttles.

"I don't want Tivoli to be known as party central," Cranna said. "Residents are really at their wit's end."

Cranna said that he consistently receives late night phone calls from Tivoli residents complaining of Bard students near the shuttle stops standing outside of their homes "vomiting, urinating, and having sex up against their house."

Cranna and Tivoli residents want to see the Bard shuttle schedule revised to run in accordance with the Stevenson Library hours. On the weekends, the library closes at 10 p.m.

"The Bard shuttle plays a vital role for the students, and I don't want to see it go away," said Cranna. "What I want, what the Board wants, and what many of the residents want is to see the time curved so that it coincides with the operation of the library. We know for a fact that people aren't coming into the Village at twelve or one [in the morning] for any other reason than to drink."

The college has, for the time being, demurred on altering the timings of the Bard shuttle running to Tivoli.

"The College has decided it will not make any changes mid-semester," Gretchen Perry, Dean of Campus Life, said.

"However, we will re-evaluate the shuttle schedule for the late night hours on Thursdays, Fridays and Saturdays and make any agreed upon changes for the Fall semester. Part of what we will be doing this semester is working with students, to generate potential solutions to the concerns the college and Tivoli residents share."

Cranna nonetheless plans to continue work with the college for a solution.

"I understand that Bard has reservations in just stopping the shuttle automatically at twelve, and I understand their reservation, with the possibility of people drinking and driving," said Cranna, adding that should the shuttle stop at midnight, the Village plans to put up DWI checkpoints until the issue is addressed.

"I see no benefit to shuttling students into the Village at such late hours at night. The only benefit I see is students coming in to party, to drink and go to bars," Cranna said. "Again, we don't want to be known as party central."

Cranna stressed the value of the friendly relationship that the Tivoli community has with Bard. Tivoli residents are only expressing concern regarding the shuttle running so late, he said—he simply wants more respect for his village.

"I don't want Bard College students to think that we are anti-Bard—if anything, we are pro-Bard," he said. "I think this issue is just one small bump, and it shouldn't define the relationship between Bard and the Village."

PHOTO: WILL ANDERSON

## CARELESS FIRE RAVAGES CRUGER ISLAND

BY ALEX D'ALISERA

Flames tore through 1.1 acres of Cruger Island, an area of state-protected land in close proximity to the Bard campus, on the night of Saturday, April 14.

The Tivoli Fire Department, one of the multiple local departments that responded to the conflagration, believes that a poorly constructed campfire was the initial cause of the blaze—one that spread quickly due to extremely dry environmental conditions.

Over sixty volunteer firemen spent six and a half hours containing and dousing the fire.

In an email to all Bard students, Director of Safety and Security Ken Cooper noted that the island served as a nesting site for bald eagles as well as a location where Native American artifacts have been uncovered.

Moreover, he revealed that the fire presented a serious threat to the Bard campus.

"I put the email out so that everybody is on notice about it," Cooper said. "I don't want to lose [the Fisher Center for the Performing Arts] or Manor," two significant Bard buildings that

are very near the location of the fire.

"The fact that [such a fire] would destroy a beautiful natural environment is unnecessary and stupid, and we are all responsible for the environment, so we have to be cool and understand those things," Cooper said, referring to the current laws banning unauthorized fires in Dutchess County and New York State.

Cooper went on to praise the efforts of the local volunteer fireman who came to put out the fire, noting their use of fireboats to contain the blaze when fire trucks were unable to reach the scene.

He also warned that along with misdemeanor trespassing charges, those responsible for the fire could face much more serious charges if it is revealed that they hurt the endangered bald eagles that nest on the island.

Ultimately Cooper hopes to "educate the community so that they don't do something through ignorance," in order to prevent such dangerous conflagrations from occurring again.

# STUDENTS PROPOSE NEW DORM SECURITY SOLUTION

BY FREE PRESS STAFF

The Student Resources Group has proposed a plan to add front desks to Robbins and Tewksbury Hall, which would be staffed by student workers. The SRG hopes that the plan will eliminate the need for the 'casual guards' who currently patrol Robbins, Robbins Addition and Tewksbury Hall.

Two students would staff the desk per shift. They would check the Bard ID of those entering the dorm without a key card, and sign in non-students visiting friends. They would also routinely patrol the dorm, as casual guards currently do.

"Prompted by the debate about community fines, I wrote up a proposal for a modified version of security in Robbins and possibly other large dorms on campus," said Jasper Weinburd, Director of the Emergency Driving Division of the Student Resources Group. "These students would say something when needed...[and] report to security in cases where they don't feel qualified to be intervening in a situation. Most of their duties would be reportive."

Students in the building would also be able to call the desk with concerns, to request Security or golf-cart patrol, or to ask for shuttle information.

The new position has been termed 'commu-

nity assistant,' though the name is subject to change. Weinburd hopes that such a system would promote a sense of ownership in dorms.

"If I live in Robbins [and I keep seeing people in my dorm who shouldn't be there], maybe I'll go apply for this job," Weinburd said.

The SRG invited student input on the proposal at the Student Government Community Dinner on March 22. Some students expressed concern that community assistants would face social pressure from other students and others trying to enter the dorm.

Weinburd noted that assistants will take part in a training session, and will also be able to call security at any time.

"We don't think it's unreasonable to expect students to deal with these kinds of situations," Weinburd said, noting that Peer Counselors and Event Staff currently fill such roles.

Director of Security Ken Cooper supports the proposal, though he is hesitant to remove casual guards immediately. He would prefer community assistants to work at the desk, while casual guards would continue to patrol.

The Student Resources Group hopes casual guards can be removed entirely by the beginning of next semester. Weinburd remains optimistic that Cooper can be convinced of this plan.

"The other perk is that this will create student jobs," Weinburd added. If the policy is implemented, it would create roughly 24 student jobs—possibly more if the policy was expanded to Cruger (though that idea is more tentative). Hiring for the positions would take place at the beginning of next semester.

The three candidates for next year's President of the Student Association Government—Cara Black, Dan Gettinger and Brandon LaBord—all voiced their support for this proposal at the Student President Debate on April 16.

# THE GIRL WHO EMAILED BOTSTEIN

BY FREE PRESS STAFF

*On March 22, the Bard community received an e-mail from President Leon Botstein regarding the homophobic graffiti found on the side of North Keene. Senior Monika Szerk sent a reply, cc-ing 'allbard@bard.edu.' Botstein's response to Szerk, similarly addressed, went to the entire student body, making the exchange suddenly a public event. Szerk discussed the event with the Free Press.*

**Free Press:** You copied all of Bard - did you think everyone was going to get the e-mail?

**Monika Szerk:** No, we don't have the power to do that as students, so I just clicked reply.

**FP:** Did you receive any e-mails from students afterwards?

**MS:** Yes, mostly e-mails from faculty who asked me to explain my point, and others who were in support of me. I also got a lot of Facebook requests, and I got some messages saying, "Wow, I can't believe that happened," or "Why did you say that?" Everyone had a really different response to it.

**FP:** Did you and Botstein talk after the public exchange?

**MS:** I emailed him saying, this really blew up, and that this makes me a little uncomfortable. He responded, and said "I thought you wanted this to be a forum," which I think is really cool on his part. He was very respectful after what happened. I know he didn't have any bad intentions, [and] I don't think he was trying to be a jerk or make an example of me. He also maybe doesn't totally understand how email works, but maybe I don't either, so that's fine.

**FP:** What are your feelings reflecting on this exchange?

**MS:** At the time it was really crazy. I generally try not to be the center of attention. But it was an interesting position to be in. Now I feel fine about, and I'm happy to have this conversation about it.

# STUDENTS START NEW SCIENCE JOURNAL

BY JEREMY GARDNER

Many scientists don't know how to write. Many in the humanities don't understand science.

Diana Crow feels there is a gap to be filled.

Crow, a junior in biology with a concentration in science, technology, and society, recently started a new campus science journal, the Bard Science Journal.

The goal of the journal is to engage those not typically involved in scientific pursuits. By focusing on science, technology, and society, Crow's concentration, she hopes to engage those outside of the lab and inform them of what is going on within it. The

first issue came out this month and it will be a quarterly publication.

"The research takes a long time because first off, they're really long and they're hard to write," says Crow on the challenges of publishing a science journal. "To get someone to write an eight page paper without a grade and then get someone else to read it and give feedback and then get someone else to revise it takes a really long time."

Furthermore, the Bard Science Journal won't just cover research. Crow plans to incorporate fiction too. The function of the publication is "not just to talk about science," she explains, "but it's to talk about

how science [and technology] impacts people, and I think you can do that through fiction too."

Writing about science is often a challenge, notes Crow, whose upbringing included scientist parents and "physics nerds" friends.

"You have to take into account who you're writing for," she said. "Because someone who's had even just two years of chemistry is a lot more fluent in chemistry than someone who hasn't."

Like President Botstein, who introduced Citizen Science under the same rationale, Diana claims that there's a danger in

people's tendency to marginalize the importance of science. With an endless flow of new technology, environmental issues, stem cell research, and the like, "there's a lot of scientific issues that are really important in politics and in life right now."

Copies of the journal can be found around campus.

The Bard Science Journal is looking for creative artwork related to science, technology and nature as well as creative writing for its second issue. Submissions are due April 23 and there is a \$15 prize for cover art.

# STUDENT GOVERNMENT UPDATE: ELECTIONS

Student Government elections are coming up. Elections for the President position will start on Monday, 23rd April. Elections for the committee chair positions will start on Monday April 30th. Below are the Student Government positions up for election:

President  
Treasurer  
Planning Committee Chair  
Student Life Committee Chair  
Student Judiciary Board Chair  
Peer Review Board Chair  
Educational Policies Committee Chair

Members of the committees will be elected at the last student government forum at the end of May. There will also be a chance for you to have your say and vote on a revised version of the constitution that student government has been working on this year. The language and layout of the current constitution are ambiguous and unorganized. We hope our work on the constitution will improve its clarity.

The first spring trustee meeting occurred on Wednesday 28th March. The topics discussed by Leon Botstein and the trustees included, the employee-student relationship policy which was passed (details of which feature elsewhere in this issue of the Free Press), the election of Botstein as Chancellor of the Longy School of Music and Karen Zorn as the Vice president of Bard College. Other details of the meeting will be included in the Student Government blog post.

If you have any questions please e-mail me at [vote@bard.edu](mailto:vote@bard.edu).



**THEA PILTZECKER**

*Thea Piltzecker, '11, is teaching at the Bard-Al Quds Partnership in Abu Dis. She began her fellowship in September, and will finish in June.*

# VOICES FROM AL-QUDS

BY KURT SCHMIDLEIN

Bard has a unique and groundbreaking relationship with Al Quds, a university in the West Bank. The Bard-Al Quds Partnership was established in August of 2008, and consists of three programs: the Honors College for Liberal Arts and Sciences, Master of Arts in Teaching (MAT) Program and Innovation Schools Program, and the Leadership Institute. The partnership is the first of its kind in Palestine.

Al Quds University is located in Abu Dis, Palestine, which is near the city of Ramallah. Abu Dis and East Jerusalem are split by the Separation Wall.

The following are three accounts of the academic and cultural experience of studying at the Bard - Al Quds Partnership in Abu Dis.

**FP: What is your daily routine?**

**TP:** Let's see: I wake up with some Arabic coffee at 7 or 8 am, depending on the day. I take a 20-minute walk through the city as everything is waking up, and end up in a huge parking lot with a bunch of shouting minivan drivers. I get on a service and ride through Ramallah, past the Qualandia checkpoint (the ubiquitous site of riots, international news, etc) on the West Bank side. The ride takes me along the wall, past Israeli settlements, Bedouin camps with camels, and tree graveyards, where settlers have cut down olive groves to force Palestinians off their land.

**FP: What do you do at Al Quds? Is the university separate from Palestinian culture?**

**TP:** At school, I tutor students in individual sessions, teach ESL classes, and TA FYSem, literature and law classes. Students commute to school, so we have to end most classes by 3 pm to give them enough time to get home. There is a Bard building on campus, so it's centralized, but small. In terms of it being separated from Palestinian culture, our students are proudly Palestinian and they are also looking for liberal arts educations. This is only a problem when the AQ student union is acting up. They sometimes come into classrooms and force us to stop teaching class... So the relationship between Bard and Al-Quds is tenuous, frustrating.

**FP: What political tension is tangible to you? What have you learned of the Israel-Palestine conflict that we don't hear about on the news?**

**TP:** Huge question, gosh! I think the US perception is that there is equal violence on both sides, and that's simply not true. First of all, the Israeli occupation is most effective as a simple bureaucratic strangulation, with new checkpoints and regulations constantly popping up. There is, of course, a great deal of military interference in daily life, and home demolitions often get violent—but that's another story. Secondly, most Palestinians are simply worn out—they realize that violence doesn't work, but neither does non-violent resistance, really. So while there are occasional teenagers throwing stones (a 25-year old was killed last week at Qalandia checkpoint) and ad-hoc rallies, there isn't any kind of glorification of suicide bombers in daily life and most people eschew violent resistance altogether.

**FP: How present are the events in Syria and the mounting tension with Iran?**

**TP:** I think people are aware of the political tension with Israel and Iran, but it's not affecting huge chunks of my life here. The students joke about it, actually: "Hey, if you leave in June, maybe you'll miss the war." Syria is more upsetting, because there are Palestinian refugees living there as well, so people have a more direct connection, but also less information, which is a worrisome combination.





## HAYA ALLABADI

Haya Allabadi is in her third year at Al Quds and lives in Abu Dis near the university. Haya is majoring in Human Rights and International Law and minoring in Media.

**FP: What attracted you to Al Quds?**

**HA:** When I heard about the internship between Al Quds university and Bard college, I was so excited because they told us there is going to be a new class style different from our usual universities here in Palestine. The first thing that captured my attention is that Bard is the 'place to think,' that's why I applied for it.

Our universities' teaching methods are more of memorizing huge books and typical boring things which Bard does not have.

**FP: How is the Bard approach different?**

**HA:** Being creative and more productive. For example, the classes we take are more vital and there is small amount of student in the class so all the students have the chance to participate and express their ideas and opinions. Also our professors come from different countries... [and] they are all very competent. I am taking three classes in human rights, and I [also] take an intro to Media Video lab. In class participation is the basic thing, [it's] more like a circle.

**FP: How do Palestinians view the college?**

**HA:** Most of them... call us "the Americans," they say this college is the American college. But we have a mix... [there are] so many different variety of personalities and cultures!

**FP: Do you feel any affinity toward the students in Annandale?**

**HA:** Yes, I went to Bard in February of 2011 with two students from here. I was amazed by the college and the students were very nice. I loved it so much, I felt kind of belonging there. So yes, it feels connected.

There is so much influence socially. We have a film club, the media students are so interested in film making, and the students are making a music club. It hasn't started yet but they want to start bands and if anyone who would like to sing or play an instrument they can join.

The thing is that we don't have financial support to make such clubs [from] the college. We are living in pressure because of the political situation... the separation wall is very near our university. So it's frustrating.

But we try to break the wall [with] our thoughts and our inner freedom, [so] one day we can live our country and live freely happily. And move whenever we want in our own land... it is actually hard for students who live away far from here because they have to pass through many Israeli checkpoints. Everyday. But despite all that we are still surviving and studying.

## CASEY ASPROOTH-JACKSON

Casey Asprooth-Jackson, a senior, spent the fall semester at Al Quds. During his time in the West Bank, Asprooth-Jackson began his senior project, which can be seen at his senior project screening on May 11, from 6-8 pm at Blum. Asprooth-Jackson is a Film and Human Rights Dual Major.

**FP: How was your academic experience at Al Quds?**

**CA:** I took three classes and an Arabic Tutorial while I was there. One class was a documentary workshop, and another, which became colloquially known as the "Arab Spring class," but was formally called "U.S. in the modern Middle East." And the last was a class on Post-Colonial Theory.

These three classes, certainly in conjunction, and perhaps individually, were three of the best classes I've ever taken in my time in college. That is a testament to two things. First that the way the format at this college works, namely that you have visiting professors in specific fields... who view the experience as something to take advantage of, as an opportunity to do something they can't do every day at Bard. That circumstance ensures that the teachers are really focused on the material they're providing.

The other half, from my perspective as a foreign student, was being in a classroom with 10 or 12 Palestinian students talking about issues that are extremely relevant to them. It's hard to imagine having the same level of conversation about the Arab Spring outside of the Arab world.

**FP: What is the nature of your senior project?**

**CA:** My senior project doesn't fit a one line mold. The Palestine portion of my senior project is a trilogy of films, all documentaries, that I made with my room mate. We made one piece about the [United Nations] statehood bid that was happening when I was there, another about his family's village, and a third reflecting on the process of working together. Because I was shooting a lot of my stuff in Jerusalem, that meant that I had to take the bus from Ramallah to Jerusalem. The main checkpoint between those two places is Qalandia... everyone gets off the bus and stands in what can only be likened to cattle cages, really thin metal pathways until [the guards] decide to let you through. It's an emotionally charged space that also has the threat of violence all the time, at every checkpoint there's people with automatic weapons pointed at you constantly. But it wasn't a big deal that I always had my [film equipment] because they figured I was a journalist - they'd rather I be a journalist than an activist.

**FP: What was it like being in the West Bank during the Arab Spring?**

**CA:** It was very exciting. With the stuff going on in Syria, what could have happened in Jordan, and of course Egypt, it was all everyone was talking about. Gaddafi was killed while I was there, for weeks it was all anyone talked about. It was constant discussion, in a way that I couldn't imagine it being here. Even at Bard, in an intellectual space, conversation isn't sustained that long. There, you couldn't order a falafel without talking about Gaddafi.

The average person's consciousness and the analysis people have of basic issues is through the roof, mostly in regards to the Middle East but also in terms of the U.S... the average person there really understands the bullshit of American politics.

**FP: Do you have plans for after graduation?**

**CA:** I hope to go back to Al Quds. I don't have any big plans in the U.S. Something big is going to happen soon in Palestine, and I want to be there when it does.



# FEATURES

PHOTO: WILL ANDERSON

## HOW TO LIVE OFF-CAMPUS WITHOUT LOSING YOUR HEAD

BY J.P. LAWRENCE

It was two weeks before the start of school, and sophomore Sofia Salinas had no idea where she was going to live. So when Salinas saw a cheap sublet for in Tivoli, she took a leap of faith. She didn't know her housemates but looked forward to living off-campus and having a room all to her own.

When the utilities bill skyrocketed to \$300 a month to cover winter heating costs, however, she began to second guess. Nobody in their right mind, Salinas argued, could believe five girls were cold enough to incur a \$1500 heating bill. As a subletter, however, she wasn't legally in the contract, she had no contact with the landlord, and she had no way to determine if the price jump was legal. She had no choice but to move out.

Jenna Hope Goldstein, a senior at Bard, has heard many stories like Salinas's. Goldstein is head of the Bard Off-Campus Student Coalition, a TLS project that hopes to provide a support system for off-campus students.

Living off-campus is a choice that comes with many responsibilities and complications, but many students think they can simply move into an apartment and have everything fall into place. "It doesn't work that way," said Goldstein, who has lived in Germantown, Tivoli and Red Hook. "If you live off campus, you have to assume you're an adult now."

A quarter of Bard's student body now lives off-campus, and many of these students, Goldstein says, have problems with issues of money, housemates, landlords and leases.

Goldstein has been working with Gretchen Perry, Dean of Campus Life, over the last two years to help students find quality, safe, housing. Goldstein maintains a website and has held community forums on off-campus living. Both Goldstein and Perry have spoken to students about the importance of having a good landlord, a reasonable lease and a strong understanding of how to live in neighboring communities.

Perry said she helps off-campus students with their problems, but she just began working with off-campus students last semester. Perry reached out to the off-campus student population to find how they found their housing, how much they paid and how they feel about their landlord, but she's received little feedback.

The problem is that information about off-campus living is often fragmentary—rumors and myths learned through anecdotes or learned through experience. Students often ask about where to find off-campus housing, for example, but right now, Perry can only tell students to ask around and use the grapevine.

Sophomore Silas Bartels, for example, went through the entire house-hunting process without dealing with a realtor until the very end - he and his friends simply asked around. "You learn it as you do it," Bartels said.

Some students are fine just figuring things out. Goldstein, however, said she is exasperated with students who believe they don't need to learn about living off-campus, with students who are surprised when landlords are not responsive to their angry emails, who think they can get out of their lease whenever they want, who want to illegally sublet. She wonders why some students seem to think the rules don't apply to them, as if the choices students make don't affect the lives of

everyone around them.

"We've got families who have lived here for generations who are looking to move out because they live next to a rental that has unfortunately become a flop-house," Bryan Cranna, mayor of Tivoli, said. "They've got garbage everywhere and beer cans and people urinating and yelling and screaming and with music blasting through the walls."

These are the minority of students, and for Cranna, it's very important that students see Tivoli as their home. After all, students are a significant portion of the town. Depending on the figures, Bardians constitute 10% to 25% of Tivoli's population - and student interest in the town is only increasing.

More first-years than ever are interested in moving off-campus, according to Tracy Dobler, managing broker at Gary DiMauro Real Estate's Tivoli Branch. Dobler, who's been working in the area 13 years, said she once could expect Bard College students to begin looking for off-campus housing at the end of February or in the beginning of March. This year, however, Dobler rented out three properties before the new year, and almost all of her 70 properties were rented out by the end of February.

The rush off campus, Goldstein said, occurs for a host of different reasons: a desire for more space, more freedom, or more fun. Even with all the responsibilities, student often find themselves pleasantly surprised by how much freedom they have off-campus.

"When you're living off-campus, of course you have more responsibilities, because you have to figure out how to get your own food, pay for your expenses, but you have more freedom," Salinas said, adding she plans to move off-campus again, this time with friends and with better planning.

Goldstein and Perry hope to make the move off-campus as stress-free as possible. They said they want to set up a database where students can find all the spaces open off-campus with details of how much each space costs and what the current occupants think of the landlord. Such a system, they said, would reward good landlords. Perry has also floated ideas like Bard-approved housing or having local lawyers help students look at leases.

All these ideas are up in the air, for now, but officials in Tivoli, Redhook and Bard have all said they are hoping to work with Bard students on issues related to living off-campus.

"We're so new at giving support to off-campus students that it's going to be just small baby steps until we have more students on campus or we have a more solid support system for students off-campus," Perry said.

"We can all work together to make it a better situation," said Goldstein, "for everyone. For residents. For students. For the landlords. For renters. For your neighbors. It's just a thing people should know about."

## TIPS FOR THE NOMADIC STUDENT

### START EARLY

Tracy Dobler, a real estate agent in Tivoli, says choice apartments are being gobbled up earlier and earlier each year. Most of her properties were rented out by the end of February.

### ASK AROUND

Most housing is found through the grapevine. Craigslist, realtor ads and the internet also bring listings, but Sofia Salinas, a Bard sophomore, recommends using Bard classifieds, which is only available to Bard students.

### ASK QUESTIONS BEFORE BUYING

People often feel they need to rush into a buying an apartment, says Jenna Hope Goldstein, a Bard senior. She recommends bringing a checklist of questions about the cost of utilities and local laws.

### KNOW YOUR LEASE

Reading and understanding the lease is vital, says Gretchen Perry, Dean of Campus Life. Perry encourages students to have individual leases, instead of having one person's name on the lease. Perry added that many leases forbid subletting, and that most sublets are required to be approved and in writing.

### LEARN TO MANAGE YOUR EXPENSES

On paper, Perrys says, living off-campus may look cheaper, but planning is required. "When you factor in all the resources that are available and the bills that you don't have to think about - the maintenance and upkeep and utilities and groceries - sometimes it's not as cheap as you would think," Perry says.

### PLAN AHEAD FOR BILL DAY

Have a clear understanding of bills before moving in with friends. Goldstein recommends starting envelopes for bills. When people pay their share check it off their name. She also recommends holding weekly or monthly meetings to keep up a good house community.

### MAINTAIN GOOD RELATIONS WITH YOUR LANDLORD

When dealing with landlord issues, Goldstein says, it's important to determine if the landlord is breaking laws or just being mean. The key is to identify the problem and stay rational. "Emotional letters discredit you if you have to go before a judge," Goldstein says. "Simply say, 'Dear landlord, you are breaking this law.'"

### DON'T BE AFRAID TO ASK FOR HELP

Moving off-campus is fun, but it is also the legal acquisition or rental of property. Both Perry and Goldstein encourage students to ask administrators, parents and other students for advice. "If people have questions," Goldstein says, "they should know that there is a resource available to them via the off-campus student coalition and myself."

# HISTORY OF THE SAWKILL POOL

BY JEREMY GARDNER



Next to the waterfall, there is a concrete pool. It is home to graffiti, beer bottles, and weeds that peek through its cracks. Students swim in the Sawkill Creek waterfall nearby, but the history behind the remnants of the swimming pool remain a mystery.

While fully documented, records show Captain Andrew C. Zabriskie purchased the then-130-acre Annandale estate in 1899 from Bard's debt-ridden predecessor, St. Stephen's College. The Zabriskie family restored, expanded and redesigned the property. According to "Blithewood: A History of Place," the Zabriskies constructed the pool by the waterfall around 1920. In 1936, Christian Zabriskie received the title to Blithewood from his parents—and promptly sold its 835 acres (including a mansion, seven houses, a tennis court, and the swimming pool) to Bard College for one dollar.

Bard reopened the pool in 1952 to students, faculty and their families. Locals could join the pool as well, but they required the signature of a faculty member on their swimming pool application. Yet apparently even President Kline, whose application has been unearthed, was required to apply for membership. Members paid a \$10-per-person fee for pool maintenance and an "identification disk." The sole regulations for the pool were to present this ID to a lifeguard (typically a local high school student) and to swim only when they were present.

"It was a good place to bring job candidates, even if the elegant image was out of line with the rigors of teaching at Bard," said Professor of English Terence Dewsnap, who has been at Bard since 1963. "The numerous moderation conferences, once-a-week junior conferences, Senior Projects etc....The swimming pool was the clincher."

Dewsnap said that the pool was a popular location for students and faculty alike. He reminisced about his two-year-old daughter Molly playing in the pool. A lot of faculty kids learned to swim at the pool, according to Dewsnap. Locals, such as Building & Grounds Administrative Assistant Audrey Smith, also remember taking swimming lessons there.

When the weather was nice, students and faculty would often drink gin and tonics as they lounged on the pool deck in lawn chairs. The chairs were springy enough to double as launch pads for divers too. Dave Bloomer, a Barrytown native and water treatment plant worker, recalls as a child seeing students hop out of the pool to go skinny-dipping in the creek.

Despite the fond memories, however, the pool had its problems. While water was initially delivered directly from the Sawkill, increased health and safety regulations led to the development of the now dilapidated pump stations by the pool. In 1954 *Comunitas*, a campus publication, published an article titled, "Hellgrammites and Acts of God Hold Up Use of Pool." The article described the infestation of hellgrammites, "a living organism, so grotesque that any science fiction writer would be proud to describe it." Plagues like these were surprisingly infrequent for such an arboreal location, however. The true plague

was regulation and sanitation issues.

From those it can be surmised that the pool was drained in 1971. No official reports of its closing exist. Along with personal accounts, records that have survived the purges indicate that the school had trouble maintaining proper chlorination levels and had received several letters from the Department of Health about meeting sanitary code. The filtration system additionally required a total overhaul.

There are also unverified reports from locals who were young at the time, such as Bard Archivist Helene Tieger '85, that an incident involving a drunken student was the final straw.

The fact that any documentation about the pool exists at all owes much to the efforts of Audrey Smith, from B&G. She complained that individuals often enter B&G's document vault and purge it of old files. Among the documents she has saved from the incinerator have included the last list of swimming pool regulations, and the final operation report.

In October of last year, after nearly four decades of disuse and neglect, the swimming pool at Sawkill Falls was filled in with excavation rubble and paved over. Dozens of toxic, empty spray-paint bottles had littered the empty pool, the walls of which were covered in murals of varying artistic merit. Clum says that the old drainage pipe was clogged, which had led to an infestation of mosquitoes and larvae. Due to safety and liability concerns, the school determined that filling the pool would be the best course of action, leaving the pump house and pool rails as the last signs of what had been.

Bard student president candidate Dan Gettinger includes in his platform a plan to "advocate for greater spending on improving common spaces at Bard," which includes possibly "restoring" the Sawkill pool. Though an exciting notion, the likelihood of having a pool by the falls again is virtually nonexistent, according to Assistant Director of Buildings and Grounds Randy Clum.

Gettinger clarified that his intention is more to start a dialogue about places such as the pool, and to revitalize them as centers of activity. The pool was once a vibrant part of campus life, a place where faculty and their families mingled with students and locals. No similar gathering point exists today.

Bard is a much bigger institution than it was forty years ago when the mysterious pool by the falls was drained. A lot has changed, but a lot has stayed the same. Gettinger hopes to see places like the pool rekindle the sense of community that former patrons reminisce about.

So head down to the waterfall with some friends an hour or more before sunset. Follow the path along the stream. Take the trail by the field station around the bay, eventually to the edge of Blithewood. If the sight before you is not a luxury, not wondrous enough to make you appreciate this special place—well, then Gettinger's hopes to take a "step on the path to a healthier and stronger community" will never succeed.



PHOTOS: TOP JACK BERNER, MIDDLE & BOTTOM HUDSON RIVER VALLEY HERITAGE





## CHRIS HEDGES: 'CORPORATIONS ARE SYSTEMS OF DEATH AND THEY'LL KILL US'

*Chris Hedges, columnist for Truthdig and influential advocate of the Occupy Wall Street movement, visited Bard April 12. In his lecture "Death of the Liberal Class," Hedges discussed the critical role liberalism plays in democracy and the future of Occupy Wall Street. Hedges spent 15 years as a foreign correspondent for The New York Times and was a member of the team of reporters awarded the Pulitzer Prize in 2002 for the paper's coverage of global terrorism. He has written 11 books, most recently "The World As It Is" (2011), a collection of Truthdig columns, and "Death of the Liberal Class" (2010). Hedges is currently a senior fellow at the Nation Institute in New York City and he has taught at Columbia University, New York University and Princeton University.*

*The Free Press caught up with Chris Hedges before his talk.*

### INTERVIEW BY MEGAN TOWEY

**FP: Where do you see Occupy Wall Street going in the future?**

**CH:** Well, no one knows where it's going to go. Even the people who are most intimately involved in it don't know. Movements have a kind of mysterious life force that's inexplicable...But something's going happen, because all of the conditions that drove people into those encampments have not been addressed. The state's only response has been force: shutting down the encampments, internally attempting to disrupt the organization. They have not responded to even the most basic issues, whether it's student debt, unemployment, especially for those under the age of 25, or moratoriums on bank repossessions and foreclosures, at a minimum.

And the corporate state exposed their hand by coordinating an attempt to nationally, physically erase these encampments...It's clear that what the state intends to do is sever Occupy from the mainstream. And Occupy was a mainstream movement. You could see it on the weekends when mothers and fathers with strollers would come into the park from New Jersey. And that made it a very dangerous movement politically. If you can use agent provocateurs to carry out acts of petty vandalism and taunt the police, you will neutralize the mainstream or sever the mainstream from the movement...That's clearly what's happening, and the movement has to make some very tough decisions about right and wrong, about acceptable and unacceptable behavior.

**FP: In your book "The Death of the Liberal Class," you said that all five pillars of American liberalism have been taken under by the corporate state. One of these pillars was the university. Can you further explain the role of universities, especially small liberal arts schools like Bard, in the political sphere?**

**CH:** Well, what's happening is there's a physical erosion of the liberal arts...There's an assault against the humanities because, if the liberal arts is taught and studied correctly, it is subversive in the sense that it teaches students not what to think, but how to think. It teaches students to challenge assumptions and structures. This [erosion] is happening in many ways, in terms of the diminishing of humanities departments in number and majors, and the rise of for-profit universities where they don't even teach humanities at all... There's been a terrible corrosion within the universities that's quite disturbing, and a lack of relevance to what's happening around us. Hannah Arendt, whose grave I just visited, writes about it. I think it's in her book "Responsibility and Judgment" where she actually says that, getting out into the wider world, she had to "unlearn" everything she was taught in order to be morally relevant to society itself. Here, we have undergone a corporate coup d'etat. We are watching the legal dismemberment of our basic civil liberties. And what are the law schools doing to the hundreds of deans of law schools, the thousands of law professors and the one million lawyers? Where are they? Well, they're in the

same place they were in Weimar, Germany, watching the law and often complicit in making complex legal arguments to distort legal systems and to disempower the citizenry on behalf of the corporate state. And they're well paid for it.

**FP: You wrote that the liberal class is critical to democracy because it stands between conservatives who don't want to change things and radicals who want to change everything, and that being liberal stands for gradual change to a government.**

**CH:** The function of the liberal class is to make incremental or piecemeal reform possible and to avoid radical critique and avoid radical change. That's why a liberal class is traditionally tolerated within a capitalist democracy. It's the radical movements, the populist movements, the Liberty Party that fought slavery, the suffragists who fought for women's rights, the labor movement, the Civil Rights movement. They are the forces that opened up society and made a widened democratic space because, of course, this country was founded by white male elitists who were terrified of popular democracy and largely put mechanisms in place to thwart it.

**FP: Do you think that Occupy is a revival of this radical spirit?**

**CH:** Yeah, because it understands where power lies: on Wall Street, not in Washington. It understands that, unless you dismantle the corporate state, no reform is possible. Everything emanates from that: health care reform, educational reform. It all emanates from breaking the death grip that corporations have on the body politic.

**FP: How do you think that Occupy Wall Street and the diminishing of the liberal class are going to play into the upcoming presidential election?**

**CH:** It's junk politics, political theater. As if the personal narratives of candidates in any way influence the power of the corporate state. It doesn't. These people function the same way a pitch person functions who sells you Coca-Cola. That's all it is. I think Occupy articulated a lot of that reality, which is why Barack Obama shut Occupy down in a coordinated national effort. It's a reality that the political elite does not want disseminated and would do anything to break. I think civil disobedience is the only mechanism we have left. The environmental crisis is terrifying; the fossil fuel industry has an utter lock on energy policy and, in the name of quarterly profits, they are quite willing to destroy the ecosystem on which the human species depends for life. Frankly, we have very little time left. In that sense, in theological terms, corporations are systems of death. And they'll kill us. They're that myopic. I think the only mechanism left, and I'm not even sure it's going to work, but the only mechanism left is mass civil disobedience, because the political system is completely captive to corporate interests.

# TENTATIVE TASTES OF TIVOLI

BY DAVID GIZA



PHOTO:  
JACK BERNER

Your phone's clock reads 2:13 AM. You and a couple of friends are just leaving a great party at a friend of a friend's house in Tivoli. The night is still young, but you all realize that you haven't had anything to eat in hours. Despondent, you all decide to just grab the last shuttle back to campus and maybe make a sandwich or something.

But wait - what's that smell? Following your noses, you turn the corner down Broadway and head past Santa Fe. Hearing a commotion, you walk into the municipal parking lot and see a sight that causes your mouth to immediately start watering, an oasis in this desert of closed restaurants: a late-night food cart!

"I live in Tivoli, and on the weekends nothing [in town] is open past 10," sophomore Sam Schiffer said. "The only places that you can get something to eat that late are the Mobil [gas station on 9G] and Michael's Diner in Kingston."

Schiffer wants to create a business that will cater to the late-night hunger of Tivoli and Bard residents.

"What I envision is a sort of street-vendor car," Schiffer said. "Think of a taco cart, but with more choices and higher quality ingredients. I want to offer 'gourmet' American-style street food, at reasonable prices during the hours when no one else is open. I

plan on operating on Thursdays, Fridays and Saturdays, starting between 10:00 and 11:00 and ending at about 2:00, 2:30. Right now the tentative name is the 'Greasy Napkin.'

Currently Schiffer's project is still in the planning stages. He created a Kickstarter page and surpassed his goal of \$1000. He also created a Facebook group detailing his plans.

In order to win support, Schiffer has devised an interesting strategy, pitching his project not only as a way to serve food but also to ensure safe-driving in Tivoli and the surrounding area.

"If people can come to my cart, then they don't have to drive to Kingston or the Mobil station. It will help to keep people off the road who maybe shouldn't be driving."

He hopes that this message will appeal to the town of Tivoli when he officially brings his plans to them for approval.

Schiffer can be located on Kickstarter under "The Tivoli Food Project," on Facebook under the same name and on Twitter under "@slamschiffer." More details on the status of the project, as well as ways to help out, can be found at these sites.

## MONKEY AND ME: A HEARTWARMING TALE OF COMPANIONSHIP AND BEING PEED ON

INTERVIEW BY AVERY JUNG

excerpt from *bard science journal*

*Sarabeth Doble visits Trevor Zoo in Millbrook five days a week for her senior project. Some might be jealous of the work that her senior project involves - including feeding cute monkeys, watching cute monkeys and spending time with cute monkeys. She confessed getting a kick out of telling her friends about how fun her project is.*

**FP:** What exactly is your senior project about and how has it been going so far?

**SD:** My initial project was just to see whether New World monkeys respond to video projections. You can kind of make an assumption that they do, but it has never been recorded or published. So it seemed like a valuable thing because once you supported that they recognize projections, it opens up a lot of new windows for research, training, and animal husbandry. That was the initial project, and it went very well. And my project was actually continued to be about whether or not instinctual fear responses are based on movement, which I was going to test by having four trials of different projections of floor of enclosure. Unfortunately over the break, one of my monkeys died, that one's mate is kind of depressed, two of them started getting sick and other two are just really dumb and aren't learning the training correctly. So now I'm basically trying to re-do it which is not going as well. I'm still hopeful, I may have to cut the second part—the snake fear trial—which would have been interesting. But this is what happens when you work with wild animals. I mean, I am looking at animal behavior, so no matter what they do, they are behaving.

**FP:** How long did it take to train monkeys for your project?

**SD:** Well it depends on the species and individuals. The common marmosets I work with, they are from Harvard and they picked everything up almost instantly, even though they didn't know the particular test. They had the clicker training done before. Some of the monkeys were too afraid of me, at least at the beginning and things like this can make the training harder. But apparently similar trainings usually takes much longer. I think it is more to the monkey's credit than to my own. The Harvard monkeys are just top notch.

**FP:** What would be the significance of your project?

**SD:** That is actually why I think it is so important to document my project, even though I won't probably publish it. Projects like this have never been done - or at least, published - so it sort of opens up the opportunities to use non-invasive techniques with monkeys. For instance if there are animals like New World Monkeys that you can't go in the enclosure with, you will still be able to train them. It also says a lot about cognition and whether these monkeys, which are pretty far away from us, still have the ability to understand something that is not there. It is a kind of tricky conception when you think about it.

**FP:** How do you feel about your senior project in general?

**SD:** You know you are lucky when you are doing your senior project and you find this hole, and you are like 'Well, I'm going to fill that hole with my knowledge.' Sometimes it works and sometimes it doesn't. Great. It's your senior year, you freak out—'My senior project is not working, I am not going to prove anything, it is going to fail.' But at the same time, you are a senior in college, nobody is expecting you to have this groundbreaking discovery. Also, you do get to feel cool because this is something that even if you don't do it most successfully, you are doing it and nobody else is. It is a positive feeling in the back of your mind.

**FP:** Any interesting experiences while working with monkeys?

**SD:** They are really cute. Really. New World monkeys don't have facial expression. So instead of doing things like raising eyebrows or something recognizable as facial expressions, they just kind of move their heads or their bodies. For instance, if they are questioning you they will just go like (tilts her head to one side) and then when they are worried about you they will just go like (moves her head). So I will look like an idiot, I will be standing there, in front of enclosure doing the exact same things. When they turn their head I would also be doing that. I have no idea whether they understand it but I would like to think that they do.



# STUDENTS BARE ALL FOR ART

BY REBECCA SWANBERG

This was the one performance that senior Harriett Meyer couldn't expect her dancers to do without her participation. There were 13 performers total, male and female, standing on the east side of the Parliament of Reality. The Conservatory concert was ending. Sosnoff would empty onto Manor Ave., and Meyer and her company would be waiting there. They would be dancing. They would be naked. They would be kicked out.

This was the third component of Meyer's series of performance experiments, leading up to her final dance recital at Bard - her senior project. The first experiment was a series of performances in the Kingston Mall. The second was outside of Sosnoff after the Graduate Vocal Department Opera.

"We did these projects to see what it was like, how people around us would respond and what the experience was like for the performer," Meyer said. "I've always been fascinated with what happens when a concert gets out in Sosnoff and people flood across the lawn."

Meyer's second performance during the opera inspired her third idea - the "controversial one." In a study of the difference between the agency of a body in performance as opposed to a body in a painting, Meyer and her dancers planned to create tableaux based on classical and impressionist paintings, nude.

The performance continued for about five minutes before it was broken up by South Campus Area Coordinator Ashley Boltrushchek and Security.

"I was not naïve to the fact that a nude performance in a public space—especially one that isn't exclusively Bard students, but a community event—was an aggressive action," Meyer said. "But that wasn't why I was interested in it. That might not make a difference on the outside, but it made the difference in me deciding to do it."

The dancers weren't interested in making the guests feel uncomfortable, so they kept their performance a safe distance from the Fisher Center, according to Meyer. After the performance was stopped, the dancers were escorted back

to their belongings, which they left behind Manor. On the way there, they crossed paths with many of the concertgoers.

"None of them had especially strong reactions," Meyer said. "Some of them looked away. Some of them didn't."

Meyer's dance experiment may have been cut short; but she was not disappointed. She found the project to be informative for her dancers as part of their collective exploration in the project. Her project was not based on shock value, Meyer says, but rather an exploration of nudity and its relation to classism - a study of the dramatic space between the spectator and the performer.

According to Meyer, performing her piece in a space including many non-Bard students was why it was brought to a halt so quickly. She was interested in the reactions of different demographics, not just the students at Bard.

Boltrushchek said that the artistic intent of the project was immediately evident to her upon arriving at Fisher. But because the event wasn't registered, it couldn't be permitted. "At the end of the day, what we have to remember is, the college needs to be sure it's protecting not only the students but any guests of the college," said Boltrushchek. "Location, timing, and working with staff to put on programs like this are key."

"We want to ensure the fullest level of protection to our students participating in art pieces that involve nudity, because of the legal implication of public nudity, and we can only do that when we are working in conjunction from the start," Boltrushchek said.

A similar experiment combining art and nudity took place March in the campus center, hosted by the Community Arts Collective and the Moderator. This event, however, lasted for four hours and had no interruptions from security because it was a registered event—though when they registered the event, they made no mention of nudity.

Over the course of the day, about 35-40 students joined together for a body painting performance event, according to first-year Sam Rosenblatt, one of the founders of the Arts

Collective.

"[The event] was centered around the fact that campus doesn't have that feel—the feel of people outside, working together, making art," Rosenblatt said. "And body image is a serious problem on campus. We wanted to showcase that people are comfortable and can be outside in our bodies."

Some of the participants were completely nude, many students were in underwear, some were topless. Other students joined in without undressing. But regardless of the lack of clothing, they were not shut down.

"In the combination of nudity and art, there is a certain sense of exposure," Rosenblatt said. "But being exposed and not feeling covered by clothing, especially in performance art, creates a tension between the viewer and the viewed."

Rosenblatt and Meyer had a lot of the same motivations—the study of the audience and the performer, the idea of body image in performance. Although Meyer's performance was a piece of her research for her senior project and Rosenblatt's was an exercise to bring the community together, they both utilized nudity as a fundamental part of their project.

"[The Art Collective's] idea was to make people comfortable with themselves. Once you are comfortable with yourself, you can become part of the community," Rosenblatt said. "I think a lot of the reason we have problems in our community is because people aren't comfortable with themselves."

At the core, both of the projects had a lot more to do with community than they had to do with the shock of public nudity. Though Meyer's performance was ended promptly, she feels that she achieved an important objective—bringing people together.

"All of the performers who came brought a different relationship to performance. They all related to this performance in a different way, and they all had a positive experience," Meyer said.

## CLUBS KEEPING BARD WEIRD

BY TOM McQUEENY

He did not look like the guy on the Brawny paper towel packaging. His room did not look like a log cabin. He had neither chainsaws nor a grizzly beard.

Gabe Fine, head of the Bard Lumberjacks, quickly shattered all my precious notions of lumberjackery when he told me two things.

Yes, this was a real club.

No, we couldn't cut down a tree to make this story juicier. Fine loves to play lumberjack, but even he smarts when his obscure club has its budget chopped.

Every semester, students like Fine struggle to fund their obscure interests, challenging a Student Planning Committee that's already strapped for cash.

All clubs go before the Planning committee must justify their purpose. Only a select few will earn their scant budget and make a difference at Bard.

The Lumberjacks, for instance, justify their \$607.13 budget by providing a range of services to Bard and beyond.

"All wood we split is open to members of the Bard community and gets used by members of the greater community in Red Hook and Barrytown to heat their houses.

But the Lumberjacks don't stop there. They'll teach any newcomer how to make fires, take down trees and how to go about woodworking and construction.

Gabe Fine doesn't complain that they escape the notice of the Bardian population at large.

"We don't really care too much what the public thinks of us," Fine said. "The Bard Lumberjacks club was started as a release. And I think it really continues to be that way. It is an opportunity for those who are curious."

Fine cast a predatory glance at unsuspecting trees out-

side the window.

"Chopping wood is really enjoyable and it's one of the best stress relievers on earth," Fine continued. "Nothing gives you a feeling of purpose or accomplishment like splitting wood."

Other club heads, like Ava Ulmer of the club Baby Teeth, a multimedia art project about the human mouth, bring different contributions to what's missing at Bard.

"What do all humans have? Mouths," Ulmer said. "Mouths specifically because they're weird and exciting and gross and beautiful and you kiss with them and eat them with them and you say things with them. The way that a human uses its mouth is distinctly human. There's something about mouths."

Though Fine and Ulmer call their Planning Committee funding "fair," they both expressed a desire for more.

"You have to fight for it, you have to convince people, and I think that is legitimate," Fine said. "It's what separates people who have an idea that they're willing to fight for from people who just have an idea."

Whether it's oral fixation or arboreal fascination, Bard students display an earnestness to bring something different to the table at Bard. But why is it important to produce a zine about the experience of the mouth? How does our school benefit from a band of axe-happy lumberjacks making vaguely naked pin-up calendars? What's the value of weirdness? Fine said that weirdness is part of the charm of Bard.

"No matter where I go, people ask me about Bard and I have one thing to tell them about this school," Fine said. "Bard is a place of realized desires."



PHOTO COURTESY OF GABE FINE



# CAMPUS CULTURE

On the mildly chilly evening of Tuesday March 24, Bard students packed the MPR for a performance by New Jersey indie rock band Real Estate. The band's set largely drew from their most recent album, October 2011's "Days," with songs ranging from the upbeat sing-along "It's Real" to the dreamy and floating "Out of Tune." When they dipped into their back catalogue, with "Suburban Dogs" and "Beach Comber," groups of dudes in the audience could be seen linking arms, swaying to and fro and tossing their heads back in song.

The band earned extra points with the crowd by announcing that their keyboardist was a Bard dropout, that "Vassar sucks," and that this was the best college show they had ever played (which may or may not have been tongue-in-cheek). Although Security turned on the MPR's lights when midnight rolled around, they let the band play one more song (they chose one twelve minutes in length).

The Free Press grabbed bass player Alex Bleeker for a pre-show interview to discuss indie-fame, touring Europe, and the suburbs.

**Free Press:** What do you hope to accomplish with Real Estate? Where is it going?

**Alex Bleeker:** I'm not sure where it's going, but it's going somewhere - it is some kind of journey that we're on. At this point most of us live our lives off of Real Estate. I live in Brooklyn and I pay my rent from the band.

**FP:** A lot of your songs perpetuate a feeling of suburbia - what was it like growing up in New Jersey?

**AB:** Well you know, it was normal - I don't want to use the word 'normal' - but it was like a classic stereotypical American dream town.

**FP:** All of you guys grew up there?

**AB:** Well, the three founding members of the band.

**FP:** And you guys formed during that time?

**AB:** We were always playing in bands, basement shows, or open mics at our high school. It wasn't Real Estate then. We formed this band as soon as we finished college. We all have college degrees. That's a good thing to know.

**FP:** How do you feel about the praise from Pitchfork?

**AB:** I think it's awesome to get praised by Pitchfork. Pitchfork has such a far-reaching audience. It means, if Pitchfork likes you, you can be a band. I know that Pitchfork serves a positive purpose and has over the years been the gateway for kids who haven't heard of any other kinds of music. I guess you have to weigh the good and the bad when it comes to Pitchfork - like they can just knight a band and that'll be it. That's not their fault though.

**FP:** Listening to your music there is a simplicity to it, is there a conscious effort to preserve the simplicity or is it more from impromptu jam?

**AB:** All the songs are structured written and arranged, there is often simple and cyclical riff that's going on, but there's a subtlety in there.

**FP:** How is touring going?

**AB:** Touring is the best of times and the worst of times. We get to go all over the world. Meet a lot of people we admire.

**FP:** How was playing Primavera - were the crowds different at all?

**AB:** A lot of British people. That was the biggest crowd we've played.

**FP:** Do you think your European audiences relate to the themes of American suburbia inherent in your music?

**AB:** I don't know how different it is. I guess there is a common Western theme that they can relate to, and lyrically or stylistically appreciate.

**FP:** You have a couple gigs lined up in Norway - are you big there?

**AB:** Yeah. Our label is European, I guess we're growing.

**FP:** Are there any guys on the bill you were influenced by?

**AB:** Influenced by...Radiohead of course, and Greg Ginn from Black Flag is coming. I'm not exactly sure what he's doing there. It's at the bottom of the bill, he's definitely a legend - and of course, Dr. Dre and Snoop Dogg.



## REAL ESTATE

INTERVIEW BY TEKENDRA PARMAR



PHOTO: ANDREW BAO



# TALKING BARD, KONY AND ART WITH TEJU COLE

BY J.P. LAWRENCE AND JOEY SIMS  
INTERVIEW BY J.P. LAWRENCE

*Teju Cole is Bard's Distinguished Writer-in-Residence this semester. He has earned critical acclaim for his debut novel 'Open City,' published by Random House.*

*On Twitter, Cole posts what he calls 'Small Fates' - condensed stories based on stories from 1912 newspapers. One recent example: 'Mr Roberts, of Lawrence St, Brooklyn, who was fond of examining his revolver, did so for the last time yesterday.'*

*He recently authored a piece in The Atlantic entitled 'The White Savior Industrial Complex,' partly in critical response to Invisible Children's 'Kony 2012' campaign.*

**Free Press:** You are teaching two classes this semester - 'Writing the Modern City' and 'Modern African Art.'

**Teju Cole:** In the literature class ['Writing the Modern City'] we are reading a number of books set in cities of the present - Bombay, New York, Tokyo, and Johannesburg. And in the art history class ['Modern African Art'], we're looking at African art in a way that very few people look at it. We are not dealing with rituals and dances and masks, or anything like that.

There are a lot of young artists doing interesting work in media that people don't

necessarily associate with African art... Modern art that is as complex and provocative and interesting as modern art in the UK, or China, or Brazil.

**FP:** What is most important to you in teaching about Africa?

**TC:** I insist on African modernity, and that Africa is a space that is contemporaneous with us... Though we are dealing with problems of security and infrastructure, we are also plugged into Twitter and YouTube and Facebook. Almost nowhere in the world is truly far anymore, because we're all participating in the same technology, and increasingly technology is a driver of ways of thinking. It means that young people in Nigeria or New Delhi or New York, are increasingly thinking in the same ways.

**FP:** After your Kony 2012 tweets, one commentator said that you had launched a crusade through Twitter.

**TC:** Unfortunate choice of words, "launching a crusade." That is the last thing I want to do. I thought about it in terms of language that needed to be out there in the public sphere, and that hadn't gotten out there... That the relationship non-African people have with Africa has been deeply troubled



in the past - the primary encounter being that of colonialism. And that colonial encounter continues to color the way many people, especially white people, relate to Africa today. There is an inadvertent, in most cases, assumption of superiority, and an inadvertent practice of condescension.

**FP:** And you talked about what you termed the 'white savior industrial complex.'

**TC:** I've seen it in movies, I've seen it in art-work, I've seen it in books. Africa is merely used as a backdrop for the ambitions of white people. This is not controversial to say. But public discourse in America has degraded to the point that if you say something that is uncontroversial, someone else will make it controversial. It's not controversial to talk about the fact that white privilege continues to be a fact, just like male privilege continues to be a fact. So the piece was basically a plea for caution when we are interacting with people in a situation where there is a power differential. Simple as that. I think that the Kony video mostly turned me off because of its pretense of innocence, trying to make a 'different' innocent - and nobody is innocent. History is not a war.

But since then, a lot of people have asked me for commentary on Kony 2012 - to say more, to participate in symposiums, to go on the radio and all of this. If I was doing a crusade I would have said yes to any of those, and I have said yes to none of them... because the point was not to get involved in an argument, or to get involved with people who are telling me how racist I am for writing this.

The fact of the matter is that we have to be bold, but without being cruel to each other or without defaming each other. But we have to be bold about speaking truth to power when need be. But I'm a novelist and I'd rather do creative work than do polemic.

**FP:** You also post your photography daily on Flickr. What informs your work in that area?

**TC:** I'm driven by the desire to see things in a way that no one else would. My photos are not staged, they are from real life, but I'm drawn to complicated forms.

**FP:** Is it the same with your writing - a quest to see things differently?

**TC:** Absolutely. If I wanted to just take a picture of two guys standing and talking, I would just have taken a picture of them. But what interested me was to create a narrative and see them from a different point of view.

So if I was going to write about them, I might also write about it from a different point of view. You know, a little bit of wit, some visual puns...but for the most part it is patterning that interests me. Of late I have gotten very interested in layers, broken up forms, things in front of each other, so that the layers are not very distinct. Reflections have become very, very important, because then you're not sure what's in front and what's behind. So crowds, cities, surprising use of reflections, lights, strangers - including the world. Not just the flowers, but the chain link fence.

**FP:** What normally would be the footnotes....

**TC:** ...have that be part of it. I don't want to just take a picture of that building - I want everything that's in my way.

**FP:** It's like what Chinua Achebe wrote - he wanted to tell the story that would be the footnote.

**TC:** That's right. That's a good way of thinking about it - the part of the story that perhaps gets ignored.

## FILMMAKER TALKS CUBA

BY ZAPPA GRAHAM

*The Hannah Arendt Center For Politics and Humanities held a conference at Bard April 18, "Cuba Today and Tomorrow: The Individual Caught Between Nations." The conference will involve Cuban Bard students speaking of their experience in the United States, panel discussions, and speakers, as well as Cuban music and dance.*

*Author/filmmaker Brin-Jonathan Butler showed clips of his documentary, "Split Decision." The film follows Guillermo Rigondeaux, a Cuban boxer who came to the United States in order to box professionally - in exchange for exile from his homeland.*

*Butler offered to answer a few questions for the Free Press.*

**Free Press:** You have written for sports magazines, news publications, and literary journals. You are also a boxing trainer. How did you get where you are today?

**Brin-Jonathan Butler:** When I was 11, an incident of bullying involving a swarming left me afraid to leave my house for a few years. Academically I collapsed and personally I imploded.

My lifeline arrived by accidentally catching an interview with Mike Tyson from prison, where he disclosed his own bullying experiences and the kind of humiliation that shook him to the core of his identity. It was the first time I'd heard someone describe how I felt.

In prison Tyson was reading an awful lot of classics that stunned his interviewer.....The following day, I stepped in the door of two places I'd never been before: a boxing gym and a library. My grades never picked up and I flunked out of school, but I was writing and boxing every day, and continued both for the rest of my life.

**FP:** Guillermo Rigondeaux left behind everything in Cuba, including his wife and children, in order to pursue a potentially lucrative career in the United States. In the eyes of some, this might make him an anti-hero. What do you make of this?

**BJB:** This is why I feel Guillermo's high wire act without a net is such a fascinating litmus test into anyone's sense of values. Where does anyone sell out their family or themselves for what they want?

We all live with split decisions, but Guillermo's involved having one of the most famous dictators in history focus the power of the Cuban state against him and his family in retaliation. And, on the other side of things, Rigondeaux in America looks, in many ways, a more tragic figure in having achieved his dream with none of the most important people in his life to share it with.



## LARRY FINK: 'MEANING IS THE MOTHER OF STYLE'

BY HIL STEADMAN

Larry Fink has been a part of the Bard Photography Department since 1986, when Stephen Shore hired him in hopes of adding a wild card to the generally more traditionalist program.

Three years ago in Burlington, VT, while photographing for the New York Times, Fink found himself in a music shop where he bought his first harmonica. He later joined the Pocono Mountain Harmonica Club. Fink searched for knowledge through improvisational playing.

"To play the harmonica, you have to learn how to kiss very well," Fink said. He explained that, just as with kissing, you have to explore energies and rhythms—the fluctuation of breath for rhythm and emphasis.

Fink always was aiming toward playing the blues, which he describes as kissing in a linear way. "Playing the blues is like making love with life as a lover," Fink said.

In comparing photography to music, Fink considers that a picture is about molding with techniques and perception, and creating alternative rhythms and forms within it. But music also differentiates greatly with style as well as photography. "Meaning is the mother of style," Fink said.

"I'm not a one trick Charlie," said Fink, contemplating his own style. His style is informed by the relationship to the university of physical impulse. "With a grunt and a start; a wheeze and a fart," said Fink.



PHOTO:  
DAVID ROMANO

## THE BARD ARTS COLLECTIVE PAVES THE WAY TOWARD UNITY ON CAMPUS THROUGH ART

BY LEXI ECHELMAN

The newly-formed Community Arts Collective has a multitude of projects they are excited to share with the Bard community. One of the biggest, the Kline Gallery Opening, will take place in New Kline on April 20.

First years Sam Rosenblatt and Julia Vunderink founded the Arts Collective over Citizen Science. The idea was first introduced in the "Do You Have a Bone to Pick?" Student Union forum on Jan. 24.

"The Bard Arts Collective's goal is to unify the community on campus through art and community projects," Rosenblatt said.

The Arts Collective accepts art submissions of all mediums and also gives students guidance on their work if they desire. According to Vunderink, they accept all creative works of art.

The Arts Collective plans to use the submitted art to turn New Kline into a gallery

space. The entire Bard community may submit, including faculty. The Arts Collective is also looking for bands or dancers to perform at the event.

According to Rosenblatt, the club hopes this event will stimulate students towards the various types of art present at Bard.

In an effort to counteract the vastness of the dining hall, the Gallery organizers plan to section off different parts of New Kline.

Chas Cerulli, the Director of Dining Services at Chartwells, is excited that New Kline is offering opportunities for students to use the space for a variety of events, such as this exhibit.

"Since the renovation, Kline is being used in a different capacity," Cerulli said. "Students are working and studying, socializing and meeting in the space. As such, it is a great place to exhibit student projects and works."

Vunderink said that there is a possibility that [ital]The Moderator[ital] work with the Collective on a future project in New Kline.

"[ital]The Moderator[ital] spoke to us about the possibility of a large cage at [an] event," Vunderink said.

The club hopes this event will lead to a year-round display of art in New Kline.

"We want art to be more visible and open to the art community here," Vunderink said. "As of now, it's only present in a few locations."

The event may have an auction or raffle, thus allowing students to possibly obtain some art. The money from the auction or raffle can also boost the club's revenue and help them launch their other projects on campus.

On March 10, the club held a body mural painting event outside the campus center. They hope to hold another one during

Spring Fling. They also plan to introduce a graffiti wall near the new skate ramp at SMOG. The Arts Collective will curate the wall. They hope the wall will make graffiti a positive force on campus. The Arts Collective also works to collaborate with other clubs.

"The Arts Collective wants to involve others in our projects so that we can bring a greater unity on campus—and teach people to be proud of their art and not disrespect it," Vunderink said.

The Arts Collective also hopes incidents of vandalism on campus will decrease if students are taught about constructively using their artistic potential.

"We want the students to use our collective to interact with art, and not just view it as silent passerby," Rosenblatt said.



# OPINION

## DECONSTRUCTING KONY

*alex d'alisera*

In March, Joseph Kony – a relatively anonymous Ugandan warlord and head of the militant Lord's Resistance Army (LRA) – suddenly became a household name in the United States due to the efforts of the (supposedly) non-profit organization Invisible Children. Their viral video (known as "Kony 2012") depicting the atrocities committed by the LRA attained over 50 million views in its first week on the Internet and now, a month later, is closing in on 100 million views.

Initially, people all over the Internet (from Kim Kardashian to Bard students) bought into the hype, feeling that they could make a difference in Africa if they simply "liked" the 30-minute video on YouTube, linked to it on their Facebook profiles, or bought Kony 2012 merchandise online. Invisible Children and its founder Jason Russell became heroes – saviors even – in the eyes of many.

And then the truth started leaking out.

As it turns out, Invisible Children spends only about 30% of its raised funds in actual aid to the areas affected by Kony and the LRA. The remaining 70% goes into the organization itself, towards items like salaries and filmmaking.

Furthermore, Invisible Children openly supports the army of the government of Uganda, one that has been said to commit the exact kind of atrocities that Kony's army commits. And, perhaps most importantly, one of the organization's primary goals is to convince the United States government to intervene militarily in Uganda (ignoring that fact that the African nation has been LRA-free and at peace for quite some time, as well as the American public's likely disapproval for yet another overseas war).

But forget all of this. Forget Invisible Children's surreptitious use of donated funds. Forget the fact that they have been accused from many sides of distorting facts in order to make money. Forget that founder Jason Russell was detained by police after having a psychotic break that involved him vandalizing cars and publically masturbating. And forget the fact that Ugandans themselves overwhelmingly find the Kony 2012 campaign to be falsified and ridiculous.

Forget these things, because they are not the real issues at hand.

The real issue lies in the mindset that we in the West hold towards Africa. We see Africa simply. We tend to see all Africans as the same, as weak, and as needing to be saved. We hear the word Africa and automatically think of civil war, child soldiers, and social chaos. We ignore the thousands of thriving and beautiful cultures that exist on the continent. We rarely refer to different countries in Africa when discussing the affairs of the continent, let alone the many different ethnic groups that inhabit this vast swath of land. We think of Africa as a backward place.

And the hype surrounding Kony 2012 and Invisible Children indicates, unfortunately, that we believe we can send "saviors" like Jason Russell to "rescue" Africa from itself.

Certainly, this way of thinking is much more backward than Africa ever has been or ever will be.

Bard Distinguished Writer in Residence Teju Cole agrees, attributing this thought process to a "white savior industrial complex." He correctly recognizes that Africa is not in need of the efforts of Invisible Children to arrest Kony; rather, it needs "more equitable civil society, more robust democracy, and a fairer system of justice," something that he implies cannot be achieved by "cool American 20-something heroes" who partake in this mindset.

And he is absolutely right.

We in the West must stop thinking of Africa as homogeneous, we must stop thinking its inhabitants are uncivilized, and we must stop assuming that we can "save" Africa by means of sharing viral videos from suspicious organizations on the Internet. Indeed, such attitudes do a great disservice to the many different people and cultural groups that call this beautiful continent home.

United in their concern for Israel/Palestine, a diverse delegation of seventeen Bard students made their way to Washington D.C. from March 23 to 26 to attend the third annual J Street Conference.

J Street is an organization founded primarily by members of the Jewish community in order to fundamentally change the political dynamics around the Israeli-Palestinian conflict and secure a two-state solution. J Street recognizes that legislators look to the Jewish community for cues on Middle East policy as one of the most important and engaged constituencies. However, the message of J Street resonates beyond the American Jewish community.

The Bard group included two Muslim Students Organization (MSO) heads, one former and one current. According to senior Mujahid Sarsur, a former MSO head who attended the J Street conference for the third time after interning at the J Street office in New York City last Spring, "As a Palestinian who has been involved with J Street, a dominantly Jewish lobby for peace in the Middle East, I find that J Street is an organization that has the biggest influence, among hundreds of organizations, to affect peace between the Israelis and the Palestinians."

The fact that a Muslim Palestinian recognizes the importance of a group like J Street says a lot both about the centrality of its Jewish character to influence critical change, and about the importance of non-Jewish supporters. The challenge is how to create a movement that draws its political strength from the Jewish community and also remains comfortable for, and relevant to, people like Mujahid.

Junior Lorelei Trammel, head of the Jewish Students Organization (JSO) at Bard, thought that many of the presentations at the conference did not fully appreciate the non-Jews in the audience. "Most of these 'pep talks' were unabashedly directed to the Jews in the audience alone," she said.

Indeed, the nature of the student session and plenary sessions were not unlike pep talks, serving as rallying cries to the main demographic of American Jews. Students' stories were often centered on their Jewish upbringing even though a significant portion of the audience at the student session was non-Jewish.

The breakout sessions contained aspects of this tenor, but gave rise to more discussion. For example, the panel session "One-State, Two-State, Green State, Blue State" went well (despite the Dr. Seuss-themed title). It was an opportunity to showcase the central J Street argument for a two-state solution, which was especially emphasized at this year's conference. Hundreds of J Street members met with members of Congress, urging them to sign a Congressional letter calling for a two-state solution signed by Representatives John Yarmuth (D-Ky), Steven Cohen (D-Tn), and Gerry Connolly (D-Va). As attempts heat up by the far right to shift the American commitment away from a two-state solution, J Street is shifting the focus back.

Interestingly, the "One-State, Two-State" panel was one of only a handful featuring Palestinian voices. Mustafa Barghouti, a panelist and leading member of the Palestinian parliament, noted the large number of Jewish activists he has met standing in solidarity with the Palestinian people.

This is a worthwhile parallel to Mujahid's sense of self as a Palestinian within the largely Jewish population at J Street. Mustafa and Mujahid's voices are powerful when standing with a progressive Jewish bloc. Both find value in standing in solidarity with any group – Palestinian, American Jewish, or Israeli – when one is not part of the main constituency of that group.

J Street takes great pride in its significant growth in four short years. The organization can boast that its conference is the third largest annual gathering of Jews in America. Other groups with larger conferences, such as AIPAC, have existed for over 50 years. J Street's growth is paralleled here at Bard, which had the largest delegation at the conference from the Mid-Atlantic region - even though we just officially recreated a J Street chapter this year.

J Street's pace of growth, nationally and locally, is indicative of the need within our communities for a new conversation on Israel/Palestine. It is important to remember that the non-Jewish community is committed to that conversation as well, and it is in J Street's interest to include them. At Bard, we know J Street U must reach out much further than the Jewish constituency in order to bring breadth of scope and relevance to our efforts.

ACCOUNT FROM THE J STREET  
U CONFERENCE  
BY SARAH STERN



I can imagine walking into Manor for lunch and finding a tray of sautéed vegetables that I helped plant—a far cry from frozen vegetables shipped from hundreds of miles away. Through a farm, the Bard College community will learn how much work, rather than how much money, food really “costs.” Here at Bard, we interact with ideas and produce art, but few of us have had personal experience making “real” goods. Unlike other products we interact with, food is not just something we trade money for, it is something that has to be grown, taken care of, harvested, and distributed. We stand to learn a lot about how food is grown, but because of our collective unfamiliarity with farming, we may have taken ourselves on a honeymoon about what running a farm will be like.

Bard doesn't have an Agriculture program like some state schools, so the farm doesn't belong to a department. There is no single easily accessible group that can be used for labor - the farm will have to build that community from scratch. On top of this, most students are unskilled farmers and will need training to be useful.

This learning is one of the farm's goals, but since different people may show up each day, the same tasks will need to be taught over and over again, putting an even heavier load on the farm coordinator, John-Paul Sliva. Though capable and committed, he will not be able to do everything himself, and as of now there is still no stable support system for him to operate the farm with. Sliva wants to help us learn about sustain-

able farming and the future of food, but the interest he has received thus far is only the beginning of the work necessary to actually operate the farm.

The student body is present on campus primarily in the spring and fall, while summer is the largest food-producing season. The likely primary consumer of the farm, Chartwells, normally operates through the global trade platform, and if it plans to use the farm's produce, it may be a difficult adjustment. They are accustomed to ordering products as needed, which is not how farming works.

Not only are we used to produce being available regardless of season; we only see perfectly formed, blemish-free specimens in Kline, the Green Onion, or Hannaford. Before produce is distributed to stores, they weed out the three-pronged carrots, the lumpy beets, and the wrinkled, folded bell peppers. Eating food from a non-corporate farm will be a big change for most of us, and we will have a lot to learn and adjust to. Plants are living things, and living things are imperfect—not always the sanitized, eternally available, uniformly perfect products that we are used to seeing in stores.

Envisioning the scale of the farm is hard; most of us don't think in acres. What is planned is a one acre farm, which is a “model” farm. There won't be golden wheat fields extending off into the horizon, or tall cornfields to get lost in. The acre they had planned on has been realized, and covered with compost behind Manor house on North Campus. It is hard to imagine how much a

yet-unplanted field can produce, but based on California Department of Finance numbers, this piece of land could be expected to produce around 10,000 pounds of food per year. That sounds like a lot, and it is, except that there are 2,000 students at Bard, and as the USDA estimates, Americans eat about 5 pounds of food per day. Bard could finish the entire annual output of the farm in one day—that is the kind of scale we are talking about.

The point is not, though, to supply all of Bard's food. The goal is to educate, connect, and engage the Bard community with the food it relies on. With interest and engagement, not only will the food production be successful, but Silva's educational goals will be within reach as well. The idea of the farm is great, which is why the online Kickstarter fundraiser was successful; it is a popular idea. It takes substantial community engagement to transform a good idea into a functioning operation, not to mention continued financial support from the college.

There is a great deal of interest now, as there surely will be through the first season. The real project will be turning the farm into a truly perennial and self-sustaining system—one that has a support structure within the college, not just a handful of volunteers.

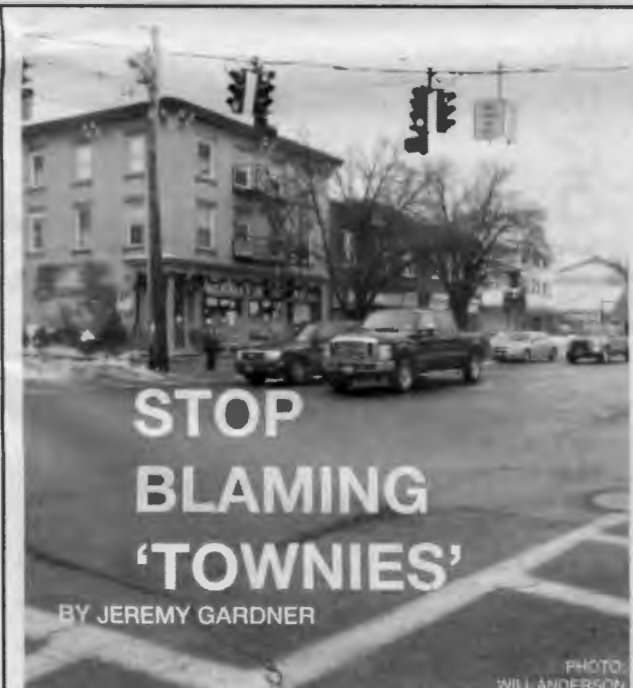
The Bard Farm is a big idea, and a big commitment. Its success rests on the shoulders of the students, the administration, and the head farmer. I plan to volunteer as much as I can, for it will be a beautiful day when we can eat the fruits of our labor: produce harvested from our own backyard.

# RETHINKING THE BARD FARM

BY OTTO G. BERKES, JR.



PHOTO JACK BERNER



Read the emails, Facebook responses, or even this publication, and after every single act of vandalism or hate, fingers are always pointed at “townies.” This is what my social psychology textbook calls “scapegoating,” and “modern prejudice.” Why blame ourselves for our problems when there are locals nearby that must be spiteful and envious of us? They must have been the ones to pull the fire alarms, break into buildings, and break windows. It was definitely them who vandalized cars, sprayed the fire extinguishers, and, in their ignorance, wrote bigoted epithets all over campus.

In just one comment thread on the “SOMEBODY SPRAYPAINTED ‘FAG’” event on Facebook, the following comments appeared (and were thankfully disputed):

- “Townies are so dumb”
- “Townies [are] homophobes”
- “Anything this low can't be the work of a Bard student. If it were, it would at least be a little bit more creative.”

Speak of supercilious! Even if 90% of the nonsense that has occurred was at the hands of locals, such statements reek of prejudice.

I have been privileged with private education for most of my life. Since middle school, though, I have always made an attempt to dissociate from class antagonisms and to befriend locals. And if there were one school liberal enough to transcend the sneers of classist self-deceit I have been subject to, I would have thought it would be Bard. Yet tragically, some of the same students who marched against the injustice on Wall St. have, in a classic double standard, expressed sentiments and assumptions about our neighbors that I would ascribe to a Koch brother before a Bardian.

Back in October, I granted that perhaps outsiders had lit that car on fire and had stolen and crashed the other. I even accepted my peers' and security's suggestions that locals might have stolen my bicycle. However, after witnessing firsthand countless acts of sheer and utter stupidity and disrespect, it is like the boy who cried wolf. But this is worse - this is the “progressive” liberal arts college that cried wolf.

Just last week, I found my bike with a lock on it... that wasn't mine. What's more, there was another lock wrapped around it, which I presume belonged to the original thief. Forget “Bard Borrows”— try “Bard Steals, Adopts, and Repeats.”

I do not doubt that outsiders are responsible for some of the disgraceful behavior that has plagued our campus this year. But for the first people on whom we place blame, after all that this school has experienced in the past seven months, to be “townies”— well, that's pathetic. As one of my peers put it, “Classism is bad unless it happens in our own backyard.”

Within an hour of creation of the aforementioned Facebook event, one student posited, “I would be willing to bet that townies have been behind most of the vandalism of the past academic year.” Those sorts of statements are akin to Herman Cain claiming that Occupy Wall St. was “planned and orchestrated to distract from the failed policies of the Obama administration.” Yes, I am likening Bard students to Herman Cain. Except with less integrity, because at least Cain admitted he did not “have the facts to back it up.” We just point fingers at everyone but ourselves.

It would have required a widespread townie conspiracy to vandalize Bard in order to explain the unprecedented level of destructive behavior this year. But the population and disposition of the local community hasn't shifted— at Bard it has (with new students etc.) It's time to sit back and ask: WWBD (what would Botstein do)?

In explaining the purpose of Citizen Science to a stubborn Stephen Colbert, President Botstein said, “Personal choices we make ourselves are about evaluating different claims... what is evidence for a claim that's true and a claim that isn't.” Before evaluating the claims that bankers and journalists make on Wall St., we need to evaluate the claims made on Annandale Road.


At this point, I just wonder - how we can ever expect to move beyond the behavior that has plagued Bard recently, if we can't even take responsibility for what has happened?

Bard students were some of the first individuals to “Occupy Wall Street,” coming in droves to protest the greed of the 1%. Irrespective of our socioeconomic backgrounds, we united against the supercilious pigs that crippled the economy. But what was once a great source of pride for me has been replaced by shame in what is a gross double standard.

This year at Bard, as with the crooks on Wall Street, we have consistently failed to prevent destructive behavior. To a certain degree, such acts are inevitable. More importantly, they won't disappear with discussion panels, security cameras, or scolding emails. The delinquency of my past has taught me that what this school needs is an attitude change.

PHOTO WILL ANDERSON





# POTTY MOUTH?

## HAVE STALL SEAT JOURNALS GONE TOO FAR?

PHOTO:  
WILL ANDERSON

BY DAVID DEWEY

Several weeks ago, at Bard, one of my favorite authors from childhood visited my literature class. When the seminar ended, the professor, the author and myself went to the men's room. On the wall in front of our urinals was a publication from Stall Seat Journal, a sexual education campaign from the Peer Health Club. This particular pamphlet gave detailed instructions on how and why students should masturbate anally. At that moment, I felt ashamed of my school.

It began by criticizing American education: "If you are like many of us, you had very little or inadequate sexual education." Then it informed students how to stimulate the prostate. It claimed that the prostate is a "source of male-bodied ecstasy" and "you'll never know how good it can get until you try." It provided graphic instructions that I do not want to recopy for this article.

Another Stall Seat Journal, recently withdrawn from circulation, advised students to use the "rhythm method" of birth control. This means "abstaining from sex during the days before and during a woman's ovulation." The language of the flier was unclear and appeared to promote unprotected sex: "Don't get spooked—it can be kinda fun."

Speaking to Peer Health heads, they told me that their goal is to spread information and to reduce the shame people feel around sex. Their mistaken logic was, I think, the opinion that over-compensation against sexual norms is an effective way to even the score against stifling sexual expectations and taboos. Going so far as to encourage (or "celebrate," in the words of the Journals) sexual experimentation, in their line of thought, balances out the shame society places on actions it thinks are sexually deviant. I would claim that this stance is partly one of protest.

When protest takes the place of argument, it makes logic unnecessary. And when logic becomes unnecessary, so does education, and so do we.

There was an opinion article in the February issue of the Free Press claiming that Bard should be proud of its reputation as a "hippie school." I disagree. As a college already recognized for being ultra-liberal, "hippie-ism"—liberalism condensed into fashion—is exactly what we need to get rid of. Fad politics are contradictory to academia, which is based on trimmed reason, the idea that one should only say what one can say. A fundamental assumption of polarized political groups (such as smelly hippies) is that logic, and thus academia, has failed, making protest the only alternative. It is counterproductive for a school to adopt this role.

Bard is changing rapidly right now. We are far more diverse than we were even a decade ago. But it is impossible to be a unified diverse cam-

pus while catering to a counter-culture. Mindless politicization does nothing but alienate students who do not conform to it. It is, moreover, a leech on real progressivism. (Ideological polarization of this kind is what has made American politics so silly recently. If we give in to it, we do a disservice to our country on a whole). A radical sexual atmosphere falls under this category.

Peer Health is an agent of the administration—it distributes key resources (condoms and information) to peer counselors and thus to dormitories. If it follows anything other than moderate, practical sex-ed methods, then it assumes Bard is a school where all students are comfortable being told to sexually experiment. This is an assumption that cannot be made if we want our scholarship kids and student athletes and exchange students (among a great deal of others) to feel at home. I blame an atmosphere of protest for our fractured, cliquish social scene.

When I met with Peer Health, they explained these Journals. The fertility journal apparently never advised students to try unprotected sex—the adjective "fun" was, they said, only used to describe the process of keeping track of menstruation. They insisted that their fliers were not suggestive and were merely informative. Peer Health Director Amii LeGendre argued that the fliers were not trying to protect people from discomfort, but to protect them from shame. Members of the group told me that their problem with general American sex-ed is that it tends to discount and de-emphasize the pleasurable aspects of sex. They said that with sex, all information is permissible. No information is bad information.

I think that it is delusional for Peer Health to claim that their efforts were merely geared towards information. I also think that information becomes protest if it is presented in a way that makes it unavoidable, overabundant, or suggestive.

It is fine for Bard to be ultra-liberal, but political bias should never seem a mandate. It is when liberalism is supported by the administration that it crosses the line from discourse to protest, and makes our college illegitimate. Sexual health education of the more radical type (the type that does not simply tell students how and why to use condoms as well as a couple of other necessities) must be restrained. It should exist for students who need it, or who want it. I would propose putting SSJ's current information online, and providing counseling or anonymous email services to accomplish the same thing.

Bard administration must clean up our campus's unreasoned, or non-academic political components before it attempts to diversify any more than it has already. Otherwise, we have no chance of being a unified, friendly community.

BY ALYSSA GOLDSETIN  
OF PEER HEALTH

A PEER HEALTH EDUCATOR'S RESPONSE

When David Dewey took issue with Peer Health's Stall Seat Journal on the prostate, he did an admirable thing by coming to speak to us about it personally. Though we had a productive discussion, there are still some points in his article which I feel I must address. David claims that Peer Health's "mistaken logic...was the opinion that over-compensation for sexual norms is an effective way to even the score against stifling sexual expectations and taboos." During our conversation, Peer Health director Amii LeGendre did indeed emphasize the importance of providing sexual health information for people who have often been ignored or under-served (queer and transgender folks, for example). This is a straightforward, common-sense decision to provide little-known but vital information for people who need it most.

David also seems uncomfortable with the fact that Peer Health focuses not only on educating about proper condom use and STIs, but also on topics like masturbation and sexual pleasure. (David's point about material appearing above the urinals was a separate but related issue. Since most of us are women, we hadn't considered that reading Stall Seat Journals in the mens' room might be a more social act than it would be in the women's room. His point was well taken.) In general, though, it simply does not make sense to educate about sex while glossing over sexual pleasure as if it doesn't exist. Pleasure is one of the best and most basic reasons for having sex to begin with. It is one of my strongest beliefs that there is absolutely nothing wrong, dirty or shameful about seeking sexual pleasure on one's own or in a consensual sexual encounter. The ability to feel sexual pleasure is one of the many amazing things our bodies and brains can do, and we all have the basic right to know our own bodies.

Lastly, I'd like to address David's claim that certain types of sex education cannot exist in the Bard public sphere if "scholarship kids and student athletes and exchange students" are to feel comfortable. The ability to feel comfortable around any sort of sex education is not predicated on economic status, nationality, or choice of extracurricular activity. "Scholarship kids," student athletes and international students are capable of making up their own minds, and do not need any "protection" (except, perhaps, the latex kind).

A STUDENT'S CONCERN



# SPORTS

PHOTO:  
WILL ANDERSON

## JIM CHAMBERS

## ON ATHLETICS

INTERVIEW BY J.P. LAWRENCE



PHOTO:  
COURTESY OF JIM CHAMBERS

*Jim Chambers is many things: a Bard student, a gym owner and the bearded father of three. He is Bard's baseball coach, a Russian Studies major and the goalie on Bard's championship hockey team. Look back into his family history long enough, and you're liable to find a former presidential candidate. We caught up with this character and asked him about the relationship between academics and athletics at Bard College.*

**FP:** Did you really start the baseball team?

**JC:** Yes I did. I left [Bard] for a while, and one of the reasons I left was to go play baseball somewhere with a baseball program. So when I came back [to Bard] I started a club team.

**FP:** There's a donation now for a baseball field - do you know who the donor is?

**JC:** The donor has requested to remain anonymous, as far as I know.

**FP:** How did this donation come about?

**JC:** When I started the [baseball] club, I had a discussion with the Athletics Department about why I was doing it and what might happen in the future, and they told me right off the bat that they would love to see baseball to become a varsity sport at Bard, that the department was behind the idea and that the school would be behind the idea, but that the big problem was that there was no facilities for it. Ever since that first year, everyone in athletics at Bard has collectively [been] trying to raise funds to get a field together, whether from one private donor or more than one. I know the person who is making this donation thought about it, investigated it, and had a discussion with Kris [Half]. Over a period of months, I wasn't involved in that process other than hearing about it - but around October it was announced that it was going to happen, and [since then] I've been involved in a lot of the planning of what kind of field it's going to be, about the location, and all that kind of stuff.

**FP:** How would you respond to those who think we don't need a baseball field and that the funds should be directed elsewhere?

**JC:** From what I know of this situation, this particular money would not be going to Bard if it wasn't for this purpose. So you can take that or not, it's as simple as that. If a donor wants to give money for a specific project and the school approves that project then it is what it is. If someone gives me a present, I don't start to complain and say "it should have been something else."

On the flip side, a lot of the students may not understand the value of athletics in a college environment, especially at Bard. I don't think anyone is trying to change Bard to a jock school, I don't think that's ever going to happen. And I don't think anyone is going to try to bring athletes into Bard who aren't Bard caliber students otherwise. I think what happens is you get a more dynamic community when you have people involved in athletics, because traditionally, until the past 10 years or so, Bard was not a very athletic place.

So as we try to bring in more science students, more math students with the RKC, or as we expanded the economics program, or put in the conservatory... we can also bring in athletes who have a whole other perspective. Something I'll tell you about athletes, [they have] a level of responsibility and organization and commitment that comes that I think adds to their capacity as a student. If they're playing on a full scholarship for a gigantic school that's not a very good school, that may be a different story... they may have people doing their homework for them. At Bard, it obviously doesn't work that way. I think you have student athletes at Bard who are very likely to be committed to the work they're doing and really responsible in their work.

I'm not a musician or an actor, but I certainly see the value in building the Fisher Center. I think when there's a field out there and we have Friday night games against Vassar and people can come sit out in the stands and cheer on Bard and express what Bard's all about, I think people will see that as an asset.

## RAPTOR HIGHLIGHTS

Junior Perry Scheetz broke two school records in Track and Field in consecutive weekends. On April 8, Scheetz broke her own school record in the 3000-meter steeplechase by 28 seconds, and broke Bard's record in the 5000 meter event at the Vassar April Invitational the following the weekend.

Men's volleyball concluded its season with losses at the MIT Scramble to Emmanuel and Southern Vermont College. Senior Nick Chan was chosen as a United Volleyball Conference Honorable Mention for the 2012 season. The recipient of the award is chosen by the league's coaches.

## UPCOMING EVENTS

Men's and Women's Track and Field will compete at the Liberty League championship at RPI on Saturday, April 21.

Women's Lacrosse will play Skidmore on Friday, April 20 and RPI on Saturday April 21. Both games will be held at the Lorenzo Ferrari Soccer and Lacrosse Complex.

Men's Tennis will play Sarah Lawrence College in Annandale on Saturday, April 21, and Women's Tennis will host SUNY Plattsburgh on Friday, April 27.



[SPRING CALENDAR CONT.]

RE: BARD TWEETS

The CLAAAP @TheCLAAAP why can't I get my Iphone to recognize the word "hetero-normative??"

ezrglenn @g\_lazer It is such a joke that the computers in the library only have "wordpad." It's the technological equivalent of doing your homework in crayon.

Brian Mateo @brianmateo What a great week! @NICKIMINAJ hits number 1 with #romanreloaded worldwide and I get promoted!!!!

Janet @graylingbauer Kooh dar, ilovit.

Daniella Stray @dlnay Ditching class to study for a class that's review class I ditched to write an essay for another class...while tanning at Blithewood. #bard

Nelson James @Jokazatgunpoint To the freshman who stole my pizza out of the fridge: I forgive you I accept you

Rufus Paisley @rufuspaisley Just had to coach an insecure middle aged man on how to use the waffle machine in Kline

The Syra Banks Show @allira-SiiraSiira this homework assignment would cost \$2.55 to print which means it's academically, emotionally, and economically unrealistic to complete

gil blossom @gilblossom did someone just throw up in hannafor's? I will ask questions until I find out. I WILL NOT lose interest. I will go in n out of the aisles

alice @alichelubio @eberkk convinced our tysem professor to let us listen to all of Bohemian Rhapsody because it has Zoroastrian undertones. We all sang along.

Will Anderson @willanderson I need to report some courageous acts what's the number for BRAVE again?

1. featuring Louise Parker, Rosemary Motely and Lana Barkin
2. UBS Studio, Red Hook, featuring Ali Medina, Tschabalala Self, Emily Gui, Harry Finkelstein, Adam Steck, Dennis Goodman, Rose Mori, Magda Mortner, Keith Mackie, Rachel Kaufmann, Janine Rosen, Alexis Graman, Carson Baker, and Sarah Neurath
3. featuring Jesse White, Harriett Meyer, Zia Morter, Alexa Palmer, Bianca Frias, and Rebecca Pelham
4. featuring Elke Young, Malin McWalters, Will Wissemann (Woods Studio), and Alexa Gray (Campus Center) 8PM

Maxwell Paparalla @44getting Can't really trust my other feelings when I have to poop

wednesday @wednesdayyyyyy my hair has been pretty seasonal lately dark blue green for st. pattys pale mint for Easter I'm totally getting away with this stupidity

J. White @Jonny\_Drama People who are still trippin about Android instagram users needs to find an app that allows them to kill themselves #thankyou

Zoe Groomes-Klotz @zooawaka Stop talking about your Frankenstein essay at the bar. Your freshman is showing.

CLASSIFIEDS

I am a female student at Bard who is looking for other students who are into sexual role playing. I am interested in both males and females and enjoy being with either one person at a time or more.

I enjoy doing typical role playing scenarios such as dominating boss and innocent secretary, caught CIA agent and her captive(s), gender role switching, etc.

I am also into role playing scenarios based off of popular cultural references. Recently I have been fantasizing about role playing to "Hunger Games."

Being into BDSM is a plus.

If interested please email me at billclintonyourocked@gmail.com. Confidentiality is ensured.

	S	M	T	W	TH	F	S
22					The Story of Life Before Life Ends Written by Andrew Levy Directed by Gavin Price Fischer PAC 8 PM (thru Sunday)	Elizabeth Novella Bard Hall 7 PM	Matthew Morris Bard Hall 8 PM
23		Kristin Davila Bard Hall 7 PM	Evan Seatonik Bard Hall 12:30 PM Amy Cohen Bard Hall 6:30 PM		Photo Exhibition Alana Campbell Mao Kon Molly Berman Woods & PM Liv Rosenthal Campus Center	Brianna Reed Blum Hall 7 PM	Molly Trostel Fischer Arts Studio 8-10 PM
24	Slaine Bard Hall 7:30 PM Renee Fik Olin Auditorium 8 PM					Xiao Chen Olin Auditorium 8 PM	Art Show Opening 2-5 PM Gwendolyn Kaplin Bard Hall 7:30 PM Jannatul Rai Fischer Arts Studio 8-10 PM
25			Exhibition Scott Keio Woods 8 PM Samantha Lange Campus Center	Lucy Dhegrae Olin Auditorium 8 PM Julia McAnuff Blum Hall 9 PM	Vanessa Langer Olin Auditorium 8 PM Keziah Goudsmit Blum Hall 8 PM	Hannah Goldshack Olin Auditorium 8 PM Senior Dance Concert Fischer PAC 7:30 PM Reservations: 845-758-7900	Senior Dance Concert 7:30 PM Homer Shew Fischer Arts Studio 8-10 PM
26		Rafael Olin Auditorium 8 PM			Xinyi Xu Olin Auditorium 8 PM	Yang Li Olin Auditorium 8 PM	Heejung Lee Olin Auditorium 5:30 PM Yue Sun Olin Auditorium 8 PM
27	Lin Wang Olin Auditorium 3 PM Lucas Giejnik Olin Auditorium 8 PM						