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FP



bard free press

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COVER BY MICHAEL DIROSA

PHOTO: NICOLE OUZOUNIS

CORRECTIONS

1

In the interview 'Gideon Lester Talks Future of Theater Department,' Lester was quoted as saying, "Students will no longer specialize as actors, directors or playwrights. They will work as theater majors." This was a transcription error. Lester in fact said students will work as "theater makers."

2

Staff writer and copy editor Leela Khanna's name was misspelled twice in the staff list. We're sorry, Leela.

3

In the interview 'Talking Bard, Kony and Art with Teju Cole,' Cole was quoted as saying, "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." This was a transcription error. Cole in fact said, "History is not over." Grayling did it.

4

In Will Anderson's article "Offensive Graffiti Causes Uproar," he stated "In January, an offensive caricature of an American American was found drawn on a Bertelsmann Campus Center bulletin board." He did not mean to invent a new subset of Americans, and in fact meant to say "African Americans." Ugh.

5

Due to a layout error, Presidential candidate Brandon LaBord's answer to the question "What have you accomplished, thus far, that makes you fit to represent the student body?" was printed twice, the second time in place for an answer to a different question. His full answers can be read at freepress.bard.edu.

FAN MAIL

in response to 'potty mouth?'

I was reading the article "Potty Mouth?" in the latest issue of the Free Press about what one student perceives as the alienating and hyper-sexual language of the Stall Seat Journal, when I came across this sentence: "This is an assumption [that Bard is a school where all students are comfortable with sexual experimentation] 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." Many students that I have discussed this with and myself were embarrassed that such careless blanket statements and narrow minded assumptions were used in our on-campus dialogue. All questions of the Stall Seat Journal aside, I fail to see any reasons why exchange students, athletes or students on scholarship would be uninterested, or at all offended by sexual exploration. These sweeping and offensive stereotypes speak to blind assumptions about class, ethnicity and its connection to conservative politics. These are generalizations that are made all too often at Bard College. These demographics are as much a part of our "ultra-liberal," community as any other students and ought not to be singled out in such a way without their consent. There is absolutely no reason to assume that someone who plays on a sports team or is from a less wealthy background would have any less of an interest in sex, or would not have a liberal attitude toward sexuality. This article speaks to the harmful stereotypes and classism that are deeply ingrained in the politics of our campus. If statements such as the one made by this author can be thrown around thoughtlessly in our on-campus newspaper, are we really as open-minded as most of us would like to think that we are?

- Rosemary Warren

a message from the 2012-2013 student body president

I am so grateful that the student body elected me to be student body president next year. I will not take that honor lightly and will do everything I can to best represent you next year. I have already started preparing to make Bard student government even better for next year. I have been talking to club heads and the Student Activities Office to figure out how we can make budget forum, the first student government forum of the semester, more entertaining to all Bard students. I am also planning a student government Facebook and Twitter page so that all students have information readily accessible to them. I would like to say that I would not have been elected president without the help of countless students from all years, social circles, and clubs, who took the time out of their busy lives to help me become their leader. I would not have accomplished many of my previous projects or become elected to president without the help of so many people.

- Cara Black

in response to "re: bard tweets"

Hi Free Press,

I was disappointed to see the following tweet printed on the back of this month's issue in the "RE: BARD TWEETS" section:

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

Rape jokes aren't funny, and they shouldn't be printed in a newspaper that aims to have a positive and meaningful impact on this institution. Bad judgement, Free Press.

Sincerely,
Moirá Donegan

a message from the center for civic engagement

The Center for Civic Engagement (CCE) is excited to announce the winners of the first ever Community Action Internship Awards.

The Community Action Award is the latest initiative that may have grabbed your attention this spring. CCE funding, supported by the Soros grant awarded last May, supports students interested in an internship that would otherwise be unpaid in the broad field of civic engagement including education, government, justice, human rights, media, sustainability, public policy, and social entrepreneurship. Nearly forty winners will engage with communities locally, nationally, and internationally.

Civic Engagement Fellowship Awards provide funding in two categories. Internship and Community Action Awards (maximum award \$3000) support pre-professional experiences and community action projects that address issues related to the broad field of civic engagement, including education, government, justice, human rights, media, public policy, and social entrepreneurship. Research Awards (maximum award \$500) support travel and other costs associated with student research projects addressing in the field of civic engagement and typically occur over the January break.

Awards/Projects:

Inspired by their participation in Bard's Palestinian Youth Initiative, a TLS leadership project which provides an academic and cultural exchange with youth in Mas'ha (a rural village in the West Bank and Red Hook's Sister City), four students have committed to deepening their understanding of the challenges faced in Israel and Palestine through independent internships.

Junior Ben DeFabbio, a political studies major, is interning with the Organization for International Cooperation as part of their Foreign Relations Breakthrough Project. As a Diplomatic Program Associate, Ben will work with local school groups, dignitaries, and officials to share information, coordinate efforts and recruit volunteers.

Junior Lauren Blaxter, a human rights major, is working with the Palestinian Academic Society for the study of International Affairs where she will utilize her language skills to work on research projects, roundtable conferences, and event planning.

Junior Sarah Stern, an anthropology major with a concentration in Middle Eastern studies, will be working on outreach with the Encounter Program's Middle East Office. Her internship is specifically geared toward developing awareness and understanding among American Jews around the complex issues of the Israeli-Palestinian conflict.

Sophomore Nadine Tadros, an anthropology major with a concentration in Middle Eastern Studies, will be conducting research on heritage through Bard's

program at Al-Quds University in the Archaeological Studies Unit.

Other students are pursuing opportunities in Asia, including first-year Myat Su San, an economics and political studies major, who will return home to her native Myanmar to work as a training and research intern at Myanmar Egress Capacity Building Center. "By conducting interviews and collecting data, I hope to connect with people from various socioeconomic backgrounds at the grassroots level to learn about their lives."

First-year Martha Orlet and junior Cassandra Setzman are both interning with the Independent Thought and Social Action in India (ITSA), an organization started by an alumnae of Bard's High School Early College in Manhattan. ITSA participants receive training from Bard's Writing and Thinking Institute to run writing workshops for teens. Orlet plans to use this experience to launch an independent community arts project geared towards using drawing and painting as a way to promote Indian culture.

First-year Leela Khanna, a political studies and human rights major, will intern at the Center for Social Research (CSR), a women's rights non-governmental organization in New Delhi, India. She has previously worked at CSR as a media and communications intern. This summer, Khanna has been selected to intern for the research division.

Many students are also working in New York City, including sophomore Mehdi Rahmati, a human rights major, who is interning at the Open Society Institute in New York City where he has interned during his last three school breaks. Rahmati will continue his work with the Regional Policy Initiative as part of the larger Central Eurasia Project addressing key policy problems common to Afghanistan, Pakistan and the broader region. Originally from Afghanistan, Rahmati plans to return to home someday to continue human rights work.

Junior Arthur Holland Michel, a history major, is editing for the Paris Review while pursuing academic research related to his senior project topic on Peruvian immigration into New York City and New Jersey during from the 1960's through the middle 1980's.

Closer to Annandale, sophomores Jessica Lambert, an environmental and urban studies major, and Violeta Mezeklieva, a political studies major, will be community development interns for the City of Kingston. The program allows interns to connect with the community through citizens groups to better understand the workings of government administration. Currently, Lambert is researching and composing a guide on the Kingston waterfront. Mezeklieva will work with the Kingston's Local Development Corporation conducting research on local service organizations and agencies to develop service strategies to address community needs.



STUDENTS CLASH OVER ELECTION RESULTS

BY JOEY SIMS

PHOTOS: JACK BERNER

More than 120 students squeezed into the Faculty Dining Room for the student forum May 11. It was the highest attended such forum at Bard in at least half a decade. A fight seemed in the air.

The forum set to resolve a debate that had spread throughout the campus, dividing the student body.

It had started as a seemingly simple question - did the incredibly close election for President of the Student Association Government require a run-off between the top two candidates, Cara Black and Dan Gettinger?

That question seemed to quickly get lost in a contentious campus-wide fight over the student constitution, voting practices, the student - administration relationship and, in essence, the state of the student voice on campus.

These were all topics that, just a few weeks before, few on campus had cared about.

Tonight the original question would be resolved.

THE VOTING

The student president election this year was marked by more excitement than at any point in recent history. Voter turnout was high: 1,171 students voted - more than half of the student population.

By 9 p.m. on April 26, the final night of voting in the presidential election, President Mackie Siebens could see that it was close. Very close. So she picked up her phone, called all three candidates, and asked if they would want a run-off election.

It was the first of several Student Government decisions that came under close scrutiny. Siebens said that if she had been aware of the constitutional clause that would later be cited, she would have called a run-off without checking with the candidates.

At the time though, it seemed only logical. The candidates had been part of the decision-making throughout the election. They met to decide how students would vote. They met to decide what rules should govern campaigning. (None, was the conclusion.)

So Siebens asked them - if two candidates are very close, do you want a run-off?

They all said no.

The stance of Student Government remains that, by refusing this offer, all candidates ceded their right to a run-off -- whatever the constitution might say.

The constitution did not come up in these phone calls. No one was aware of Section X.A4. Though they soon would be.

Just after midnight, Siebens picked up her phone again. She first called Black, to inform her that she was the next President of the Student Association Government.

SECTION X.A4.

Two days later, Gettinger approached Siebens in Kline. He brought her attention to a constitutional clause a friend of his had found - and which would shape the controversy that followed.

"Elections in which no candidate receives over 50% of the vote AND in which the margin of victory is less than 5% will result in a campus-wide run-off election between the candidates with the two highest vote totals," the text of Section X.A4 reads.

Siebens was shocked. But half an hour later, after giving it some thought, she informed Gettinger that there would not be a run-off.

"I said, given all the candidates said they didn't want run-offs, that was the decision," Siebens recalled, "and I was sticking to it." She adds it is a "well-known fact that there's a culture of not complying to a T," to the constitution, and that it was riddled with flaws. Siebens says this was a "non-constitutional" decision.

"We were all given, I think, a favor by being asked if we wanted a run-off," Black said. Someone who goes back on their decisions, she added, "is not someone who would be a sufficient leader of student government."

THE MOVEMENT BEGINS

Gettinger had received 43 percent of the vote to Cara's 47 percent, with Brandon LaBord receiving 20 percent. The percentages, however, are muddled by issues that arose when students logged onto the voting form. The final percentages for the candidates came out to equal 110 percent, since voters could choose multiple candidates - the result of a technical glitch that could not be resolved. In addition, faculty and alumni were able to log-in and vote.

The percentages that soon circulated - 47 percent for Black and 43 percent for Gettinger - were accurate. But due to the glitches, these percentages were not used in any later calculations, according to Siebens - the vote count was used instead.

Gettinger has been, and remains, very clear on one point.

"I was a candidate who lost by 4 percent," he said. "So I deserve a run-off."

He said he was disappointed with Siebens' decision. He was not, however, entirely prepared to lead a campaign for the cause.

Others he spoke to were less hesitant. A letter was sent via e-mail to Siebens, signed by nine students, by Saturday evening. Among its signatories was senior Mujahed Sarsur, who said he felt this was a cause too important to ignore.

The email stated that if Siebens did not immediately announce a run-off election, these students would take matters into their own hands.

At this point, Siebens was four days away from turning in her senior project. She asked if the matter could wait until after Wednesday. The students felt the matter had to be addressed immediately. They said no.

Siebens relented and spoke the next day with Central Committee and Silverstein. They gave the same reasoning and formally replied that no runoff would take place.

So the students did exactly what they had promised - they took matters into their own hands.

ADVICE VS. INTERFERENCE

Central Committee meets weekly with Julie Silverstein, Director of Student Activities, and Gretchen Perry, Dean of Campus Life. The two act as unofficial administrative advisors to Student Government. These meetings have not come under particular scrutiny before. The two meetings held on this particular week, however, have been the source of intense criticism.

These meetings are at Student Government request, and Perry and Silverstein stress that they only ever advise - Central Committee always makes the final call.

At the Wednesday meeting, Perry and Bethany Nohlgren, Associate Dean of Student Affairs, presented a new definition of margin of victory. Perry had done online re-

search. Nohlgren had consulted with Assistant Professor of Mathematics John Cullinan. By their definition, Black had won by more than 5 percent of the vote.

The Wednesday meeting would become a point of contention among students. Concerns about the relationship between students and the administration was one of the central points of an e-mail Sarsur sent to the student body, entitled "The Students Want To Topple the Administration." Among other arguments, it criticized administrators for inserting themselves into the election process.

Administrators argue that they have not interfered and that completely removing themselves from this issue would have been impossible. Any opinions offered, Erin Cannan, Dean of Student Affairs, said, were strictly in an advisory role, and the college has been clear that they had "no stake." Administrators were also pressured to step in by supporters of both Gettinger and Black, Cannan said, and that administrators in the room were divided on the best course of action.

Following the Wednesday meeting, Siebens sent an e-mail to the student body explaining the Cullinan definition provided by Nohlgren made constitutional issues null and void. Siebens rejects the notion that Central Committee deferred to administrative voices in this meeting. The Central Committee, she said, made the final decision.

"It was somewhat accidental that [the election] was constitutional," said Silverstein. "But it turns out it was."

But Cullinan has since made clear that his views were misrepresented. He affirmed that two different definitions were both mathematically viable, he said, but gave no advice on which to use.

"I [have been] asked numerous times: which way is correct?" said Cullinan. "My response was, and still is: it is up to you, the students, to decide how to define margin of victory." Neither definition is wrong, he added.

THE CONSTITUTION OF THE STUDENT ASSOCIATION

Senior Zachary Israel is not used to embroiling himself in controversy. Though he doesn't have a history of activism, he said he was dissatisfied with the "dismissive" attitude of Student Government. He sought another opinion on margin of victory from Professor Mark Lindeman, a former Bard faculty member and expert in the field.

Lindeman drafted a formal letter declaring the assertions of Student Government "risible," saying he "[could not] imagine an independent research strategy that would yield this formula as a consensus definition, or even a common one." He added that the definition is used almost nowhere in the United States.

At the Thursday meeting in Kline, supporters of a run-off pressured Siebens and Nate Zeitlin, Chair of the Student Judiciary Board, to issue a correction to the e-mail from the day before and to retract their assertion that the election was constitutional.

Central Committee met again, the next day - the first day of spring fling - this time without an administrative presence. They decided to stick to their own formula.

Black said little publicly throughout this process. She defends the formula used by the Central Committee, and deemed the election controversy divisive. "There's a certain point," she said, "where you and your group of diehard supporters have to take a step back and say...is this helping the community or is this hurting the community?"

THE FORUM

Most involved agree that the May 11th forum, which resolved the matter, was politicized.

After constitutional amendments and committee elections, the floor was handed to Israel and Arthur Holland Michel. They presented three votes. The first would be to uphold or override Student Government's definition for margin of victory; the second, to insert their own definition into the constitution; and the third, to retroactively apply this new definition, which would then require a runoff election.

The debate was heated. One student argued that one cannot, constitutionally, apply constitutional changes retroactively - another countered that Student Government's definition had also been retroactive. Some said more time should be taken to consider the issue, rather than deciding in the heat of emotions. Holland argued that feeling some parts of the constitution are lacking "is not a reason to bypass it." It was alleged that Cullinan's words had been twisted and that students had been misinformed.

Many felt the 'constitutionalists' were mostly interested in getting Gettinger elected.

One student gave voice to these critics, standing up and saying, "the margin of victory is only being debated because of the result."

Student Government's definition for calculating margin of victory was eventually upheld, by a vote of 64 to 54, effectively securing Black's election.

A second vote, to insert Lindeman's preferred definition of margin of victory, then passed almost unanimously.

"What I find ironic," said Israel, "is that the same people who were claiming we were so political were the same people who rejected the interpretation the first time that would have possibly lead to a run-off election...and then accepted our interpretation for the future."

Black, next year's student president, has argued that until the constitution is improved, following it strictly does not make sense. "Making the voice of over 1200 students invalid because of a constitution that is poorly written...is not standing up for student voice," she said, adding she plans to continue work to improve the constitution next year.

Siebens ultimately feels the whole matter has been a blessing in disguise. "If people wanted to make a decision based on the politics of the moment...that's the decision they made," said Siebens - but she is hopeful that students will to continue to engage with student government to improve the constitution next year.

An election committee has been formed, and students already have ideas.

Midway through the forum, one student in the corner raised his hand and said, "I have an idea. How about the person who got the most votes in the election, wins the election?"

The comment was met with rapturous applause and laughter.

If only things were so simple.

SHARE YOUR
THOUGHTS AND
OPINIONS ON
THE RECENT
ELECTION — VISIT
FREEPRESS.
BARD.EDU TO
COMMENT

THE GUY WHO EMAILED BOTSTEIN (AND EVERYONE ELSE)

A Q&A WITH MUJAHED SARSUR

INTERVIEW BY JOEY SIMS

On the evening of May 9, senior Mujahed Sarsur sent an email entitled "The Students Want to Topple the Administration" to much of the student body and President of the College Leon Botstein. The email contained the message "Dear Administration, Wake up. You are not hearing the students" followed by a lengthy polemic addressing the contested Student Government election, the role of Bard administration in Student Government and the overall issue of student power at Bard. A few hours later, Botstein wrote a response, which he sent to all students, staff and faculty, criticising the "tone and character" of the email and asserting that the administration does not - and has no desire - to involve itself in the affairs of the Student Government. The Free Press spoke with Sarsur about his e-mail and this year's election.

Free Press: Why did you send the e-mail?
Mujahed Sarsur: I showed it to everybody in the [constitutional elections movement] and suggested sending it to the whole student body as a last move - to hopefully shake everything up. They agreed, and thought that it was the last thing we could do. We felt so controlled by the administration and the Student Government, and we felt that nobody was listening, and we felt that that was the only way to get them to listen to us.

FP: And Leon wrote a long reply that went to all students.

MS: When I read Leon's email, I was really happy - extremely happy. The first six or seven paragraphs are what we have been fighting for in the last few weeks. His email created a strong and univocal precedent for an independent and self-sustaining Student Government. He made it very clear, and I felt so happy reading it - that's what Student Government is. The last paragraph was about me, and even though I felt it was unnecessary, I did not take it too personally.

FP: And then you two spoke on the phone the next day? Did you discuss the relation between Student Government and the administration?

MS: I apologized for offending him and the administration, and explained to him that our decision to send the email came after deep

frustration from how different administrators have been dealing with the issue. He apologized if any administrators tried to interfere in the Student Government in anyway. He said that he had had conversations with some [administrators] who had denied that they had interfered. It's interesting that administrators would try to protect themselves. It's so clear that they interfered.

FP: What were your thoughts on the forum?

MS: It provided an ending. It was not the most happy ending, but it was a good ending.

FP: Why was it a good ending?

MS: Well, the biggest emphasis of this whole organization the last two weeks [has been] to have a very powerful student body. And we saw that [at the forum]. That was the largest political forum that we have had in the last four years. One of the biggest purposes of the movement has been to establish a powerful student body that really cares about these things. So that was an uplifting thing to see.

FP: Many have argued that none of this would any of this have ever begun, the campaign would never have been formed, if Dan Gettinger had won the election.

MS: We haven't had a very powerful student body in the last four years, and I felt that Student Government is a crucial aspect that contributes to a very powerful student body. That is my biggest motivation in contributing to this. I'm leaving the college, and if I can make sure that we have a very serious Student Government with a very serious student body, that will be my biggest contribution to Bard.

FP: How do you see the future?

MS: What we did was a defining moment that will change the Student Government forever. I hope the future Central Committee will build on what we established and keep pushing for a serious independent Student Government that respects its Constitution. I see a powerful Student Union as well, and a productive important competition with the Student Government.

SECURITY APPROACHES END OF CONTRACT NEGOTIATIONS

RETAINS KEY PARTS OF CONTRACT

BY LUCAS OPGENORTH

After approximately 11 months, Bard Security and Bard's administration are ready to wrap up a long and tense contract negotiation period.

Although the contract has not yet been finalized, both parties agreed to keep a much-debated clause that links security with Building and Grounds for issues such as wage increases and benefits packages.

Security's wages will continue to increase at the same percentage rate as B&G's and both will receive equal healthcare benefits.

"This linkage is crucial for the most important aspects of our contract," said Alex Skular, President of the Bard College Safety and Security Officers Union [BCSSOU]. He explained that security was not willing to accept a contract that excluded the linkage clause, calling it their "lifeline."

Vice President for Administration Jim Brudvig explained that the two parties were able to reach a compromise on this issue. "I said, if that's what you want badly... then what are you willing to do in order to make the contract?" Brudvig said. "If I let you link there, I need to get some agreement on other issues."

Security was willing to compromise on the issue of "casual guards," who are part-time security guards hired by the college when additional workers are needed, such as during commencement and in the wake of this year's vandalism in the Robbins dorms.

"We accepted the fact that the casual guards are being hired, but we requested that their status as support staff is defined in such a way that interests of the BCSSOU members, such as job security, possibility of security guards getting overtime, seniority and interaction with students are in a certain way regulated by our contract," Skular said.

BCSSOU also compromised on the wage increase in the first year of their contract and accepted the college's proposed overtime policy. Guards will receive overtime pay only if there is a fewer than eight-hour window between shifts.

According to Skular, the negotiations have been long and trying.

"The entire negotiations process, from its very beginning until now, almost eleven months later, has been very tense," Skular said. "Back in October we felt pushed against the wall... It seemed like the most important, the most beneficial elements of our contract would be taken away, and our jobs could be at stake."

The BCSSOU fired their original professional representative for what was considered poor performance and hired Mike Lonigro of Service Employees International Union [SEIU] Local 200.

The BCSSOU also increased their involvement with Bard's Student Labor Dialogue [SLD].

SLD organized several actions in support of the security guards. During Family Weekend they gathered almost 100 signatures, from visiting parents, for a pro-security petition. Also, on Accepted Students Day they encouraged visiting students and parents to ask Bard staff and administration about the contract negotiations, emphasizing that Bard's security guards have more responsibilities than guards at other colleges. Security has also received support from Bard Emergency Medical Services.

"At certain points, it was just a horrible contract and there would be absolutely no way that [security] would take it," said Molly Jacobs-Meyer of the SLD.

Zeke Perkins of the SLD said the college was willing to compromise soon after the Accepted Students Day action. "There was a negative initial backlash, a few conversations in which [the administration] expressed frustration with us for taking that action. But the week after... the college agreed to bend on pretty much every single issue," Perkins said.

One issue remains to be negotiated. Last year, security took a pay freeze meaning that this year, the college owes them 2.5% increase. On top of that, the college is offering an additional 2%, which security feels is too low.

"The wage increase that we were offered would be undermined by the additional cost of dental benefits," Skular said. "We have to keep in mind that the initial wage increase offer was under 2% for the year one of our contract, and for the years two and three our wage increase would be equal to the staff increase, without any concrete number or guarantee that there will be a wage increase at all."

Security is requesting that a 3% increase be added to the 2.5% they are owed, which Brudvig is not willing to give without a compromise elsewhere in the contract. "If they don't want to give up anything, then the 2% is what the offer is," Brudvig said.

However, both parties expressed that the end of the negotiations is near.

"We are especially proud of our traditionally good relationship with students, and the fact that students are calling us by our first names," Skular said. "We were hoping that the outcome of these negotiations would be somewhat a reflection of all of this."

"We are all proud of the fact that Bard is 'abuzz' of construction of new great buildings, but we would be even prouder if Bard would be 'abuzz' of more satisfied happy employees," he added.



PHOTO: WILL ANDERSON

REST IN PEACE, BY BILL NGUYEN

BETA 1997 - 2012

Physics professor Matthew Deady never kept Beta on a leash. He walked ahead, she followed behind, stopping along the path. But Beta always caught up and made it to physics on time.

"Since October 1997, she has never missed a single class," Deady said.

When the 15 year-old Collie started slowing down, Deady would pause and wait for her to catch up. On May 14, Beta was absent from class for the first time. A dog that reminded students of their pets at home, that helped students find a home at Bard, passed away.

Beta was a presence both in class and around campus. Each year that a sapling was planted for Earth Day, Beta would be there, catching the dirt thrown up by shovels. She made her way all around campus, chasing tennis balls, and once, even chasing a bear.

"Her favorite place on campus is the waterfall, where she would dive in regardless of rain or ice," Deady said.

Beta was more than just a pet for Deady, more than just another professor's dog.

"I could always tell that she was her own woman, not to be trifled with," junior Carmelle Yaari said. "She was receptive to affection in her own terms, and that was admirable. I am honored to have petted her."



PHOTO: SHUYI WENG

'THIS HOUSE BELIEVES THAT WAR CAN BE JUST' CADETS AND BARDIANS DEBATE

BY AUBREY TINGLER

West Point cadets temporarily joined the ranks of Bard students to participate in a debate on the justness of war on April 24. The debate was part of the several-day conference entitled "Just War in Religion and Politics." The debate was held in the MPR and filled up so quickly that those in charge were forced to go in search of more chairs. Bill Mullen, Professor of Classics, who also teaches rhetoric and public speaking, moderated the debate.

The affirmative side, fielded by Bardians Christine O'Donovan-Zavada and Tekendra Parmar as well as cadets Brett Schuck and Taylor Kensy, argued that war could be just. The negative side, supported by Bardians Violeta Borilora and Jesse Barlow as well as cadets Micah Ables and Maria Anallia, sought to prove the opposite. The debate was conducted in English parliamentary style, with each debater delivering a six minute speech.

O'Donovan-Zavada began the debate for the affirmative side. "My parents are hippies" was one of the first sentences that escaped her lips—not what one would expect from someone about to support the just circumstances of war. She progressed through her speech, eventually laying out six perquisites that allowed war to be just: just causes, proper authority

and declaration, last resort, diplomatic solutions explored first, probability of success and proportionality (essentially the ratio of casualties to measurable successes).

Borilora began the argument for the negative side. She did not directly attack any of O'Donovan-Zavada's points, but instead presented the crux of the negative argument which rested on the idea that war, while it may be necessary, is not moral and fundamentally violates human equality because it assumes that some people's lives are less valuable than those of others.

As is obligatory in debate, both Bard students and West Point cadets showed no almost no hint of their true ideas.

One cadet, seated close to me in the crowd, kept up a relatively constant commentary under his breath in support of the affirmative side, but he still seemed to be listening to both arguments, rebuking to himself examples provided by the negative side.

Somewhat unsurprisingly, the affirmative side used more political logic and just war theory, while the negative side relied a lot on preconceptions of morality, equality and freedom. The negative side kept returning to the idea that necessity is not the

same as morality while the affirmative side maintained that, when faced with evil, we cannot allow it to spread. The negative side offered examples of nonviolent resistance, namely Gandhi and Martin Luther King Jr., which the affirmative side rebutted with examples such as the Rwandan Genocide and the Holocaust.

The last affirmative speaker, Parmar, quoted a West Point professor and received vocal support from the cadets in the audience. The audience seemed to react more strongly towards the end of the debate. There was also a strong audience reaction, in the form of claps and yells of agreement, to the cadet who spoke last for the negative side, arguing that the death of civilians was inherently unjust and undermined freedom and equality.

After the debate was over, each side encountered piercing questions from the audience, some of which they struggled to answer.

The debate was but one of the events featured in the conference. Filling the three days were talks by Bard and West Point professors as well as by faculty from colleges as far flung as Hebrew University and as close as NYU.



PHOTO: JONATHAN BECKER



A YEAR IN REVIEW WITH PRESIDENT BOTSTEIN

INTERVIEW BY J.P. LAWRENCE

Free Press: Many students complain about a lack of student spaces. The college has spent a lot of time raising money for its 'capital campaign.' How is the progress on that effort, and when do you think students will start seeing the fruits of that labor as far as dormitories and students spaces go?

Leon Botstein: The plans of the college in the capital campaign include the things that are now going up, including the expanded gym exercise space, the Two Boots restaurant, which is a partial gift from a parent, and the Lazlo Bito building, which is underway. In addition, we plan a big dormitory complex, which will have activity space and student club space where the current temporary dormitories are. This will allow us to get rid of some of the older dormitories in the Cruger Village complex.

FP: What's the timeframe on that?

LB: In the next three years. Then, we're going to expand Kline Commons and our current idea is to put the bookstore there in the entranceway. So, to really flesh Kline Commons out and improve the serving area and the kitchen area and then to have a sort of bookstore and lounge space. And then that will open up the current bookstore space for more student space in the campus center. And then with the move of offices across the way, there will be space opening up on campus next year.

FP: Bard, compared to some colleges, seems to have different priorities about how to allocate its resources. Instruction and financial aid, for instance, takes up two-thirds of the college's expenses. What is the ethos behind prioritizing teachers and aid over many of the things students view as central to their pride in a campus - money for parties, activities and a pretty campus with pretty dorms.

LB: I think the college is unlikely to change its priorities. First of all, we don't have the funding base to subsidize eating and living to have elegant dormitories that are like res-

idential hotels. We don't have the backing to really invest in amenities. So we invest our money in academic scholarships and faculty. And I don't think that will change.... That's not a matter of priorities, that's a matter of funding opportunities. The people who fund us are not motivated by that kind of "I love my alma mater I'm going to give it a new field house" that's not their sentiment. Our alumni are more likely to support things like the Bard prison programs.

FP: In November, Bard informed Aramark that the college would be ending the company's contract. Student groups have hailed this as a victory for labor movements at Bard, and they say the Chartwells contract is next. Based on what you've seen this year and in the past, what would you say is the state of student activism at Bard?

LB: Student activism is immensely productive and very admirable. I think the most important part of student activism is not directed at the college, but directed at intervening and participating in the politics and society around the college. The engagements of internal politics is to me, is a good training ground for citizenship but it's otherwise not intrinsically interesting or worthwhile.

The Aramark contract, the students certainly had a role in it - probably not as sizable a role as they would like to advertise, but I have no problem with their advertising it. The plain fact of the matter was it ceased to be economical and the service provided by Aramark wasn't any good. It was also something [housekeeping] we had done internally until very recently, in terms of the college's history, so it was easy to sort of roll it back in.

The college hasn't had its own food service for over half a century and is not about to get back into the food providing business.

FP: In December, there were several instances of theft, vandalism and graffiti. These events have continued into this year. Students have pointed to these incidents as emblematic of a broken community. What are your thoughts? How do

you balance security with student concerns?

LB: Number one, I don't think the community is broken, I think that's an overreaction. And we're probably responsible for that overreaction because we, because of the political context of this year - that is to say, the Rutgers incidents in which a man took his life because he was harassed, and the Penn State incident, which turned into a scandal - it was very important for the college to fulfill its legal obligation to make unambiguously clear that epithets of prejudice or any kind of slurs, or any hostile environment created by such graffiti, is intolerable.

This kind of vandalism exists every year on every college campus, every year since the founding of campuses. It exists in the 18th century, in the 19th century, in the 20th century and in the 21st century.

It's no worse here this year than it was last year or the year before. We've made more of it and people have made more of it. We don't even know that a student did these things. We don't know who did it. We don't know where they came from. We have never identified - we don't have the kind of mechanism to find people like that. It may have nothing to do with the community at all.

In terms of security, there is nothing we can do, short of a massive increase in policing, to prevent this kind of thing from happening. And I'm not sure that we need to, all things considered. I live on campus here - it's a safe and secure place to live.

FP: In January, the second edition of Citizen Science took place. What are your thoughts on this year's Cit Sci versus last year's, and what does the future hold for the program?

LB: I think that this year's Citizen Science is an improvement over last year's. It's more rigorous, we learned from a lot of mistakes made last year...I think the program will continue in the direction of integrating theory and practice and raising the intellectual standards. It started out being gun shy about those due to concern of a backlash

- I think we underestimated the intellectual curiosity and capacity of the students in this regard.

FP: In February, the Free Press started a new section highlighting life at Bard's non-Annandale campus. Why is Bard expanding so quickly and so broadly, and what lies in the future for Bard's worldwide presence? And as the Bard "empire continues to expand, is there a concern that the Annandale campus could get lost in the shuffle?

LB: Firstly, the opposite. The Annandale campus is benefited both in human resources and financially by our international expansion. The international expansion is being funded by donors and by foundations that give to the core of the college. Annandale is the beneficiary of the expansion purely in monetary terms. It's also a benefit because people come to teach because of that expansion. People from Smolny, we have a Berlin campus and students will come here for exchange possibilities...so both monetary and in terms of human resources, the Annandale campus is benefited.

The reason we are doing these things is because we think that, in the modern world, an American university campus has to be connected to the rest of the world in some constructive way. So we have nearly 18% of our students coming from abroad now. And we usually grow when there are opportunities...we go to places that need us either economically or politically.

FP: In March, many students learned that SMOG, one of the few students spaces at Bard, was in plans to be demolished for a baseball field. The place of athletics at Bard is a point of contention among students. What are your thoughts on the place of athletics at Bard, and does the future of Bard's student body contain more students with athletics in their background?

LB: We don't have a lot of ambitions to define ourselves through sports as an important thing to do. We are proud of the var-

//NEWS-BRIEFS//

BY FREE PRESS STAFF

sity athletes, we're proud of people who do sports, but we do not wish sports to dominate the campus the way it dominates in so many other campuses. The athletics should be Roman - not Roman but Greek - participatory, not spectator...We do believe a lot in wellness and people exercising, being out of doors. This is why we're expanding the gym in terms of the exercise rooms.

FP: In April, Bryan Cranna, mayor of Tivoli, expressed the town's concerns about students turning his town into a "party central." With almost a quarter of Bard's campus living off-campus, what are your thoughts the relationships between Bard students and the communities they live in?

LB: Well first of all, we should build more dormitories and bring more Bard students on campus. However, there will always be a large off campus contingency. And the mayor is right. Students should actually respect the rules and the environment of the neighborhood they live in. But really the culprit is that the Black Swan should have less loud music less late and should cooperate with the town. As long as it makes its services available, people are going to use them. People who have lived in or near college towns know that young people enjoy themselves and are vocal about it. That's in the nature of every college town, again, for the last 200 years. And Tivoli is in fact a college town because of its proximity to Bard and the number of students who live there...The real question is whether we should continue a shuttle late in the wee hours of the morning and just end it at a civilized hours. That is a discussion which will have to be had.

FP: Students are currently debating the recent election for President of Student Government, bringing to light questions of student representation on campus. What are your views on this matter? Second, what are your views on Student Government and the issue of student representation in general?

LB: [Students can] probably affect [change] mostly, not through the instruments of student government, but through their own interest groups. They have things they want to see done, they organize, they get things going; there are ways of doing that and that I think [are] very productive. Student Government has always been a very good thing and we have no opinion on how it's run or what its constitutions are or what its rules are. We stay completely away from it and we respect whatever student system is put into place and we respect the leaders they choose. The most important way to affect change is where students express their opinions on issues they're really concerned about. For example, the farm is an example. They organized and they wanted to have the farm put in and they made their case and they got it done.

If students are more interested than that's probably a good thing. But we don't have a prior opinion about it.

BARD LOOKS TO LAUNCH NEW SATELLITE IN BURMA

Bard will likely open a campus in Burma by fall 2013. Planning is currently in progress, and details of what programs will be offered and where the campus will be located remain undecided. The plans were confirmed by Jonathan Becker, Vice President and Dean for International Affairs and Civic Engagement.

"A month ago we were looking at one place in Mandalay and now we're looking in Rangoon," Becker said.

"U Ba Win, [Vice President of Early College Policies and Programs at BHSEC and Bard College at Simon's Rock], is there right now working with us and we're getting a very positive response from the government," Becker said.

"We're optimistic that a year and four months from now, something from Bard will be starting."

Burma is the latest site of Bard's international expansion. President of the College Leon Botstein has stressed the importance of these ventures for both the Annandale campus and global democracy.

"We usually grow when there are opportunities...because we go to places that need us either economically or politically," Botstein said. "We often enter places where there is a transition to democracy so the next place we are looking at is Burma."

KLINE RENOVATIONS POSTPONED

Plans to revamp the kitchen and serving areas of Kline Commons have been postponed until the summer of 2013.

The postponement will allow the college to "expand the scope" of the renovation, explained President Leon Botstein.

The summer 2013 renovation will include a bookstore and a lounge area, versions of which currently sit in the campus center.

"[The renovations will] free up more of the campus center for student activities and student club space," Botstein said.

Only minor short term improvements will be made to the kitchen area this summer.

The renovation of Kline will also include an entirely new entrance, which will be more accessible from the campus walk.

CORY BOOKER TO GIVE COMMENCEMENT ADDRESS

Bard College will hold its 152nd commencement on Saturday, May 26, 2012.

The commencement address will be given by Cory A. Booker, mayor of Newark, New Jersey, who will receive an Honorary Doctorate of Law.

Booker is presently serving his second term and has attracted national attention for his education reform efforts.

One of those educational efforts has been the Bard High School Early College (BHSEC) Newark, one of four new high schools opened in the city thanks, in part, to start up funding from Facebook founder Mark Zuckerberg.

Booker also made headlines in April for heroically saving a Newark woman from a burning building.

President of Bard College Leon Botstein explained that Bard does not go out of its way to nab celebrities, many of whom charge large fees, to give the college's commencement address.

"Some institutions pay a lot of fees," Botstein said. "We don't do that; we never have. All our commencement speakers come out of the honorary degree group."

"I don't think we necessarily need famous people," junior Otto Berkes said, in agreement with the college's policy. "I'd rather have someone who has something interesting to say."

Sophomore Shahrod Khalkhali agreed, "I would want someone with something useful to say; honest, applicable, some sort of advice. As long as it was relevant, slightly edifying, I wouldn't care. I care more about their intellectual worth than their prestige."

Other students, however, would like to see the kind of celebrity speakers that many other colleges hire.

"They need to pay money and get some good fucking speakers," Camille Meshorer, a sophomore, said. "Seniors should feel amazing when graduating, on the other hand... its all about what the speaker says after all, right?"

Honorary degrees will also be awarded to poet and author Hans Magnus Enzensberger, human rights activist Aryeh Neier, entrepreneur and philanthropist Lynda Resnick, playwright Lynn Nottage, and molecular biologist Jens Reich.

The Bard Medal will be presented to John and Wendy Neu; the John and Samuel Bard Award in Medicine and Science to Fred Maxik '86; the Charles Flint Kellogg Award in Arts and Letters to Carolee Schneeman '59; the John Dewey Award for Distinguished Public Service to Stephen Saland; the Mary McCarthy Award to Deborah Eisenberg, and the Bardian Award to JoAnne Akalaitis, Burton Brody, and Frederick Hammond.

CCS RECEIVES BIG OL' GRANT

The Center for Curatorial Studies at Bard was recently given \$500,000 by the Robert Mapplethorpe Foundation. CCS will use this gift to support Bard's 20th Anniversary Next Decade campaign, which will continue CCS Bard's commitment to maintaining a world-class exhibition center while remaining affordable for students.

"CCS Bard is honored to be the recipient of this very generous gift from the Robert Mapplethorpe Foundation," said Tom Eccles, Executive Director of CCS Bard. "This gift will help enable us to meet our goals with the CCS Bard 20th Anniversary Next Decade campaign and help us provide the highest quality of education for all students. With the campaign, CCS Bard looks towards the future of curatorial education with enthusiasm and excitement."

In recognition of the Mapplethorpe Foundation's support, CCS Bard officially named one of its three main gal-

eries the Robert Mapplethorpe Gallery.

"When the CCS Bard was founded, it was a unique program in the world. Under the extraordinary leadership of Leon Botstein and Tom Eccles, it has become an internationally respected program which refines, expands and develops the curator's role in the presentation of art," said Michael Ward Stout, President of the Robert Mapplethorpe Foundation. "[We] have long supported CCS Bard, and it is only appropriate that we recognize its twenty years of excellence with this gift."

Robert Mapplethorpe, one of the most respected artists of the 20th century, founded the Robert Mapplethorpe Foundation in 1988, with the aim of supporting HIV/AIDS medical research and promoting photography as a fine art. CCS Bard's current exhibition, Matters of Fact, includes a number of black-and-white photographs of flowers by Robert Mapplethorpe.

CHANGES IN RESIDENCE LIFE NO NEW DORMS; TEWKS GETS A BATH

BY ALEXA FRANK AND
LUCAS OPGENORTH

The Office of Residence Life will make several minor changes to Bard housing for the 2012-2013 Academic Year.

Neighborhoods, in which a group of students with similar interests can organize to live together, will be limited in how many Village suites they are allowed to occupy.

"Most neighborhoods will only get to have two suites or have ten people in their neighborhood," Director of Housing Nancy Smith said. "This will help us have more neighborhoods in Village J, K and L."

As an exception to this rule, the Unlikely Realist Forum will continue to occupy an entire building. New neighborhoods include the Bard Community Arts Collective, the Global Community and the Physics Community. The Kosher/Halal neighborhood will also continue to occupy one Village suite.

Additionally, both Feitler and Sands House are now classified as neighborhoods, meaning that they will need to reapply for such status each year.

Elsewhere on campus, several larger doubles in Robbins Addition will become triples and sophomores will have the option of entering into three-person living arrangements.

Also, graduate students will no longer be housed in Robbins; they will only be living in Village E and Briggs House.

Over the summer, Tewksbury Hall will receive new carpets and windows as well as a power-washing of its exterior.

Finally, there will be no new housing changes to accommodate the incoming Class of 2016 but Smith expressed the college would like to see new dorms in the near future.

"If we can get the funding, we would like to see the trailers be replaced with a hybrid freshmen-upperclassmen building to help bring more people back to campus," she said.

"If we were to get rid of any dorms, it would Bartlett, Sawkill and Stephens, because they have been there longer than they should have."

SEND SILENCE PACKING COMES TO BARD COLLEGE

BY FREE PRESS STAFF

Students walking around Central Campus on April 30 found the large swath of lawn between Kline Commons and the Reem-Kayden Center for Science and Computation covered with 1,100 backpacks. Each backpack was meant to represent one of the 1,100 college students who are lost to suicide each year. The traveling educational exhibit, called "Send Silence Packing," is the largest national program from Active Minds Inc., a nonprofit organization in the U.S. dedicated to promoting conversation about mental health across college campuses. Personal stories accompanied each backpack, creating a memorial to the loved ones who have been lost as well as a striking visual display for passersby.

PHOTO: WILL ANDERSON

SENIOR GIFT DONATES SCHOLARSHIP AND PATIO SEATING

BY ZAPPA GRAHAM

The 2012 Senior Class Gift intends to achieve two objectives. \$25,000 will be dedicated to supporting a rising senior for whom it would otherwise be difficult to return to Bard in the fall. Additionally, the Senior Class Committee will purchase tables and chairs for the new patio at Kline Commons, facing the Seth Goldfine Memorial Rugby Field.

"We wanted to leave something for students to use on campus as a more visual mark," said Mackie Siebens, President of the Student Association Government.

Although it was hoped that the patio furniture would be in place for commencement, it will likely arrive in September. What with senior projects and other stresses associated with senior year, it has been difficult at times to bring together the committee in order to discuss the gift, according to Siebens.

The Kline patio furniture may resemble the round, stone tables outside of Bertelsmann Campus Center. "We are looking for a medium between what's cost effective and how many tables and chairs we can get," Siebens said.

The Senior Class Committee surpassed its goal of \$2,500 for the purchase of patio furniture.

The senior class raises the scholarship funds during the fall and spring. Between April 2 and May 2, 2012, seniors conduct a phone-a-thon during which parents are contacted and asked if they would like to donate money towards the senior class gift.

"This year there was an anonymous \$5,000 gift," said Associate Dean of Student Affairs and Engagement Bethany Nolphren.

In order to pay for the patio furniture, the Senior Class Committee organized events that seniors had to pay to

attend, such as Pub Night. Additionally, t-shirts and pint glasses were sold on campus. These funds also will pay for beer and the DJ at the tent party held for the senior class.

Candidates for the Senior Class Committee are nominated in the fall by faculty and staff. These students are notified and attend information sessions. At these sessions, they are asked if they would like to nominate other students that they know.

Over time, those members that continue to show interest and attend meetings become the committee that decides the direction of the senior class gift. Additionally, they make decisions regarding Senior Dinner and Baccalaureate.

"We just try to find people who have a sense of leadership, and have exhibited a love of this place," Nolphren said.

HEAD OF LIT DEPARTS SANBORN TALKS BARD

INTERVIEW BY ANTONIA OLIVER

Free Press: What were your expectations before you came to Bard, and how did it compare?

Geoff Sanborn: What I knew about it when I came was that John Ashbery and Chinua Achebe taught here and that it was associated with a more arts-oriented liberal arts education and with liberal activist politics. Those were both things I was really interested in. And what I kept hearing from people going in was that there was a really special kind of student at Bard and you got to work with them really closely, on their senior project in particular. There was just this sort of a zeal to the students at Bard. They're really curious about things for their own sake as opposed to just for grades and they're willing to keep going.

One of the things I like about this job is that, in most areas of life, you think about your thoughts a little and you talk about them a little, and you only go about one or two steps in the direction of thinking something through. The point of liberal arts education is to think things through thoroughly. You stay with it until you see what's going on, and you can really only do that powerfully in the company of other people who are willing to that. So when you're teaching a class where people just want to go a few steps and stop, you're just talking to yourself after a while. But

if you're with students who get a back and forth going, that's when you're like, "Oh—this is what the mind was made for."

FP: Do you have a favorite moment you remember here at Bard?

GS: I always really like the last day of classes. I've had a few classes where the last day felt really responsive. I taught a seminar of Poe where we read all of his work from beginning to end. I was reading out loud the last poem that he published at the end of class—and we've been in this guy's mind, listening to his writing and voice all semester—and then suddenly, there's just nothing more. And you sort of feel the power of the gift of expression and the power of literature, this thing he's giving us—the source of it is gone. And it just made me feel the value of life.

FP: What are you looking forward to at Amherst?

GS: They're in the midst of doing a lot of rehiring, there has been a lot of retirement recently, and I'm being asked to be part of the process of shaping the direction of the department in the future. The student body is changing there a lot—they're using their endowment to beef up their

financial aid, so they're getting a different cohort of students. It seems like a college that is in the midst of changing and they want me to be a part of that.

FP: Do you have any anticipation of how the students at Amherst will differ from the ones here at Bard?

GS: I don't really, because it seems like their student body is undergoing such a change that the professors that I've talked to there say their classrooms are totally different than five years ago, so I'm going in with curiosity.

FP: Do you know who is going to be replacing you?

GS: I know they're bringing in a visiting professor, but I'm guessing they're going to be looking for a permanent replacement in the next few years.

FP: How do you feel about leaving the area?

GS: I'm going to miss a lot about this area, I've been here about 11 years, lots of memories. It's going to be really hard to leave my friends, my colleagues, the students I've been close to, but it's only two hours away. I'll be able to stay in touch, but it's going to be hard.

BARDIVERSE

PHOTO: DYLAN GILBERT

'STARTING OVER' BPI STUDENT LANDS OFF-BROADWAY

BY JOEY SIMS

Manuel Borrás likes to make his characters suffer. "That's life," he says. "It's hard. You gotta move on, no matter how hard the situation - you gotta make the best of it. These characters may be looked down upon by society...but there is something good about them."

It's a philosophy that is rooted in his own life story.

Borrás is a Bard graduate through the Bard Prison Initiative. A Bronx native arrested and incarcerated at age 17, he spent his next 17 years in various correctional facilities throughout New York.

He recalls an early realization. "I need to try something else. I'm doing damage to myself, to my family, to my community," Borrás said. "And the rest of the years were devoted to trying to change myself and make myself better—and prepare for the second chance."

Today Borrás, 37, is a member of Emerging Writers Group at the Public Theater, an off-Broadway hub of contemporary, challenging theater in New York.

The group provides financial support and an artistic home for up-and-coming playwrights of all backgrounds. Ten writers meet bi-weekly to share each other's work, get feedback and learn from the staff at the Public.

For Borrás, it is a natural continuation of the work he began inside. At Woodbourne Correctional Facility in Sullivan County, New York, he helped found Rehabilitation Through the Arts, a theater program for incarcerated artists started in Sing Sing Correctional Facility in 1996.

"We started kicking down doors and the administration slowly started letting us do our thing, and it was amazing," he says. "All the rules are set against you, but there you are creating art and performing. It was revolutionary, changing people's mindsets and transforming lives through my writing."

Borrás' plays "The State Shop" and "The Hustler's Opera" were performed through RTA. He also served as lead writer on "Starting Over," a play about maintaining family ties while incarcerated, directed by Arin Arbus, the acclaimed Associate Artistic Director at New York's Theatre for a New Audience.

"Starting Over" was about more than maintaining family ties, Borrás says—it was about "maintaining your humanity—in an authoritarian place where everything is designed to break down your humanity."

His work through RTA affirmed Borrás' future path. "I said, this is what I want to do. From there, I have just tried to become a good writer."

Borrás worked for six years to get his BA from Bard. His senior project, advised by Associate Professor of Anthropology Laura Kunreuther, was an ethnographic study of his prison theater group, which explored the

concept of rehabilitation, and how it is seen differently by prison administrators, inmates and people on the outside.

Writing it was "excruciating," Borrás laughs. "But I wouldn't expect anything else. They didn't treat me any different. They treated me like a student."

BPI changed Borrás' perspective. "You start to examine life in a new way. Many of us didn't see ourselves living past 21—what we saw was either prison or the grave. We didn't see ourselves actually achieving a bachelor's degree, or writing a play...it gives you back your humanity and your belief in yourself."

For Max Kenner, Director of BPI, Borrás' success exemplifies the importance of the program's mission.

"If we really believe in the importance of a liberal education and all its value, we must work to be inclusive and bring as many kinds of people, from as many walks of life, into these conversations that we hold dear," Kenner said.

Because of BPI's work with Borrás, "there is artwork in the world that would not be," he added.

Even before leaving prison, Borrás was commissioned by Arbus to write a play for The Working Theater, which produces affordable theater for, and about, people of modest means. A rehearsed reading of his work, "Song To A Child Like Me," was held as part of the theater's 25th Anniversary Season while Borrás was still inside. He was present for a second reading, after he was paroled.

"It's not autobiographical, and it is autobiographical," Borrás says of the play. "I write not about me personally, but instead inflicting my whole mess on other characters."

With the Public, Borrás is now developing new work while re-writing "Song To A Child Like Me," which he submitted as part of his application to the Emerging Writers' Group.

"Manny's telling stories that we're not seeing a lot of," said Liz Frankel, Literary Manager at the Public, who selected him for the group. "He's telling the story of a kid growing up in the Bronx in a household where people are struggling, and the play ultimately comes to tell a story of a kid ending up on the streets. And you can only imagine what happens after that."

When he is not writing, Borrás is involved in advocacy work for the incarcerated. "I've had it easy compared to a lot of people," he said. "A lot of people re-offend within the first few months. It's hard for them to get a job, difficult time at home; there are so many issues. I feel a lot more can be done to not only help that person but help society. Because I was given that opportunity, it's my duty. I owe it to them."

PHOTO: ZACK DEZON

FEATURES

PHOTO: KABREN LEVINSON

AT LEAST **80%**
of all sexual assaults are
committed by an acquaint-
ance of the victim.

(Bureau of Justice Statistics, 2001)

5 cases of forceable
rape were **officially reported**
at Bard College in 2010

(Clery Report, 2011)

Almost **1/3** of all rape
survivors develop Post-
traumatic Stress Disorder
(PTSD) sometime during
their lifetimes.

(Rape in America: A Report to the Nation, 1992, National Victim Center and Crime Victims Research and Treatment Center, University of South Carolina, Charleston.)

48.8% of
college women who were
victims of attacks that
met the study's definition
of rape did not consider
what happened to them
rape.

(Bureau of Justice Stats, "Sexual Victimization of Collegiate Women" 2000, US DOJ)

SEXUAL ASSAULT AT BARD STUDENTS SPEAK OUT

BY ANNA DANISZEWSKI

All students were granted anonymity for this article. All student names have been changed.

"It was just one of those nights when I got too drunk," Ava said, recalling a Friday night in Red Hook. "[He] was someone who I was relatively good friends with and we had made out a couple of times. We were at this party...and I remember being in a corner with him and one of his good friends. They were just kind of teasing me, and he kept touching my chin."

He offered Ava a cigarette, and they went outside onto the porch. Ava recounted, "He started kissing me." Then he suggested they return to his nearby home. She was uncertain, but the man told her, "It'll be a lot of fun. No one will know; no one saw us leave." She didn't have her coat, but the man took her hand and told her, "you don't need to get your coat."

"I don't even remember a lot of what happened, but I woke up the next morning and...I was shaking." Ava was gradually able to put the pieces together. "I have an injury ... where my hip pops out of place. My hip was in so much pain, and I know what will hurt and what won't. I was naked and I was terrified." Since the campus shuttle did not run in the morning, and she was out of contact with her friends, Ava felt as if she "couldn't leave."

Rebecca Stacy, Director of Bard Response to Rape and Associated Violence Education (BRAVE) has heard many stories like Ava's. "I think what we see, more often than not, are things that are sort of ambiguous," she said. "People like to call it 'regrettable sex.' I think that there's quite often a little more to it than that."

One in four female students will be sexually assaulted (defined broadly as anything from harassment and stalking to rape) during their college careers. The number of calls BRAVE receives on its 24/7 crisis hotline indicates that the national statistic holds true on Bard's campus.

However, Bard's most recent Clery Report, a nationwide statistical publication on college crime, lists only five official reports filed in 2010. "The climate...is one around fear," Stacy said. "I think people don't want

*"I COULDN'T EAT, COULDN'T SLEEP
AND I DIDN'T REALLY KNOW WHY...
ONE DAY, I JUST HAD KIND OF A
BREAKDOWN..."*

to report because they don't want to roil the waters." Stacy said the majority of sexual assaults she hears about are never "someone jumping out of the bushes on a path across campus in the middle of the night,"

but are primarily in the context of late night drug-induced or drunken decisions.

Some of these incidents are not single nights, but happen over an extended period of time. For one student, substance abuse and partying became the foundation of an abusive relationship. "I met a guy on move-in day at Bard," Liz said. "About a month later, he Facebook messaged me and we started hooking up. I was, at that point, very sexually inexperienced. I had only kissed one person before [college] and so I didn't realize a lot of stuff he was doing wasn't normal."

Liz lost her virginity to the boyfriend; they later broke up. She subsequently became depressed and anxious. "I couldn't eat, couldn't sleep and I didn't really know why... One day, I just had kind of a breakdown and went to emergency counseling at the Bard Health Services." She was referred to a BRAVE counselor after describing her relationship.

"Basically what happened while we were hooking up is that I would be very fucked up...and he would then convince me that I owed him blowjobs," Liz said. "I really didn't know enough about sex at the time to know that [that] wasn't normal or that that was something I didn't have to do."

"It was extremely traumatizing for me and still is. I went on medical leave for a while because I was so depressed that I just couldn't deal with my life."

Though most victims to whom BRAVE talks were intoxicated during the incident, sexual assault still occurs in sober circumstances, and in the way many imagine it to: by force. This was the experience of yet another Bard student, Julia.

Julia lived in a dorm with mostly first-years. While on her way to visit friends, she ran into two acquaintances, who had been celebrating finishing finals and were drunk. "We chatted for a while about mundane things. Then, they grabbed me both at the same time and one of them held me while the other one groped me and kissed me on my neck and my face." After that, Julia describes being carried away and brought to their friend's room.

"Of course I was struggling and trying to get myself free, but they were stronger than I was...[They] held me down onto the floor and continued to grope me and tried to take my shirt off. The girl whose room it was came in and didn't see anything—she was also hammered—and was just like 'What are you guys doing in here?' And then I just elbowed one in the chest

and booked it the fuck out of there. I was really lucky because nothing really awful happened to me."

Despite the available resources, all three of these students decided against officially reporting their as-

saults. There are two paths for reporting: through the college or through local law enforcement. A student can report to any administrator, but must submit the name of the accused student. The college calls in a private examiner, known as an ombudsperson, who will complete "an extremely thorough investigation," Stacy said. "Both [the victim and the perpetrator] will get investigated." Cell phone and e-mails records are checked, and witnesses may be questioned. The ombudsperson then recommends an appropriate course of action to President Leon Botstein, who makes the final call.

The student can also choose to report the perpetrator to the police, in which case the college will also likely initiate its own investigation. If the individual comes forward soon after the incident, BRAVE will refer the person to a nearby hospital, where he or she will receive a sexual assault examination, commonly known as a "rape kit." These hospitals are staffed with SANE (Sexual Assault Nurse Examiner) or SAFE (Sexual Assault Forensic Examiner) nurses. "That nurse," Stacy explained, "does an examination that's very lengthy and in-depth, which is an evidence collection kit." The rape kit is not an official report, however. Individuals still have 30 days to decide whether they want the hospital to submit their results to the police.

Although BRAVE and the college are working on making the distinctions between each process more transparent, Ava, Liz and Julia were all unclear about their options after their respective assaults, and uncertain about what difference reporting would make. Julia said she was concerned about the potential magnitude of her case. "I thought that BRAVE and the school would try to make it into a big ordeal, and I just wanted it to be, you know, over."

Liz, on the other hand, immediately went to BRAVE but also felt ill-informed: "The way BRAVE explained the process to me made it sound a lot scarier than I later found out it actually would be. I thought I was going to have to press charges, talk to the Red Hook police, or there would be a court case and I'd need a lawyer... I wish the process would have been explained to me more clearly."

The process for reporting an assault can be grueling. "If someone isn't ready for that investigation to happen, it can be really damaging," said Gretchen Perry, Dean of Campus Life. As an administrator, Perry works with students to help them weigh their options, to connect them with the appropriate resources and also to talk to parents, if students wish.

All three students were concerned about their privacy in Bard's small population. "I didn't want other people to think that I was making a big deal out of nothing," Julia recalled. "Because, like I said, no penetration occurred. They barely got my clothes off at all. I didn't want there to be the debate about whether I was just trying to get attention." Reflecting, though, she said, "I know for a fact and I knew at the time...that taking away someone's bodily autonomy is an injustice."

But for some, even drunken intercourse remains in a separate category from rape. "I don't consider it rape because of the difference between what happened to me, and what happens to someone who's literally pinned down against their will," Liz said. "It's really hard [also] because you don't want to put yourself in that rape category."

"If anyone is under the influence, they can't give consent," Perry said. Sex in an inebriated state, officially termed "mentally incapacitated" or "defective," is a definition of rape in both official college policy and New York state law.

"Bard has a hookup culture," Liz said. "[It] maybe screws with people's idea of what consent is... people have drunk sex a lot of the time, so that line

gets very blurry for a lot of the people."

"I knew if I reported it, [the perpetrators] would have known exactly who was reporting against them," added Julia. "They would've told their friends that it was me and it would've gotten around...and I'd be really embarrassed because I am not [known as] a shrinking violet type of a person."

Julia was, at the time, also concerned about how it could change her relationship. "I was dating someone new, and I didn't want him to find out about it because I thought that... he would think of me differently. See me as a victim, I guess."

*"I AM NOT A SHRINKING VIO-
LET TYPE OF A PERSON, I
DON'T WANT TO BE A VICTIM"*

Stacy is also concerned about the status of women on Bard's campus. "[Rape and assault in the context of partying is] hard for me to watch, especially for my age and my generation. There was a short period of time when we really did feel like our mothers paved the way and we could have this sort of freedom around our bodies and...our sexuality. And I feel like the pendulum has now swung back to silliness, almost. I have to think when I hear stories ... are [drunk] girls making out in front of a group of guys really about sexual freedom and liberation? Is that really a choice they want to make or is there some kind of show happening that is really about objectifying women."

Julia's friends immediately told her to call BRAVE after the incident. "No, I don't want to get those two guys in trouble," she recalls replying. "Because I knew them. It's Bard; everybody knows everybody. I didn't want to start the shitstorm of 'he said, she said,' their friends against my friends, ruining somebody's life. I didn't want them to get kicked out of the school. I didn't want them to have to get humiliated, even though... I was utterly humiliated."

In January 2012, the Federal Bureau of Investigation modernized their definition of rape from the outdated "carnal knowledge of a female, forcibly and against her will." It now stands as, "The penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim." While many at Bard would have favored this definition well before it was officially announced, stigmas may still endure.

When the Free Press made an open call for individuals to give testimony to their experiences, none of the responses came from men or queer students, while there were a flood of stories of women being assaulted by men. Stacy said the perpetrators are unlikely to really be only heterosexual men.

"As it is, there's so [much] stigmatization around [sexual assault]," Stacy said. "[Even] more so for same-sex couples and [in] the trans community."

Julia is now an advocate of reporting. "It needs to be very clear that [sexual assault] is unacceptable," she said. "I was way too polite... you have to toughen up against people who are potentially dangerous."

"But that's kind of sad," Julia continued. "We shouldn't have to worry about what we wear, or how we act, or how much we drink, or whether we want to go out at all in order to feel safe." The solution, she said, may well come from people being more insistent, regardless of what others may think. "People are going to have to be bitchy and... rude and say 'Get the fuck away from me, this is not OK, you're a creep,' and tell their friends, 'It was Bob, he did it.'"

A personal account

ANNONYMOUSLY SUBMITTED

It has taken me a very long time to come to terms with being unhappy. I have finally been prompted to write down my experience in the hope that I will inspire others to share their stories and understand that it is okay to experience things you never thought you would and thus, it is okay to feel. I want to be as honest as possible while writing this.

During my years at Bard, I went abroad. I was nervous and never felt it was the right choice, but I thought I would learn a ton and experience the world and so on. While I understand that sometimes going abroad at Bard is a wonderful experience, and I could not be happier for those individuals, I also know that many of our study abroad programs are poorly organized and managed and are also falsely advertised.

Regardless, I found myself stuck and unhappy and far away from everything I knew. I felt bad every day. I would cry for hours. I would drink every day and some days I literally could not move. I felt alone and it was horrible. I cut myself, cut my body, because I literally could not feel anything emotionally and physically.

During one of my last weeks away, I went out one night with my best friend on the program and got really drunk. Even as I write this, I can feel my heart beating and my fingers going stiff. I have never written this down. We went swimming with a group of people. And I found myself kissing someone who I was not even attracted to, this giant, gross guy who had weird teeth. I fell down drunk in the sand and he crawled on top of me. He put himself inside of me. I said "No" and tried to squirm away and he stopped for a second, but then he got on top of me again. I started thinking about how I was one of those stupid girls who ends up in this stupid situation and how I was a statistic and I couldn't breathe. My mind went blank. He raped me.

I could not understand what had happened to me for weeks. My depression got worse. I came back to Bard and tried to resume everything I had left. But I was different. My body had changed, it was scarred, it was bigger, and my mind was completely altered. I could not understand my physical self as being attached to my emotional self and I could not manage them simultaneously. I tried to be normal, but I found myself detached from my experiences abroad, and nervous that I would not be able to trust anyone again. I tried to tell my story, but I didn't know how. I thought no one would care. I couldn't stand it, everything felt wrong. I tried to kill myself. Even at the time, I could not comprehend why. I scared my friends, I scared my family and I scared myself.

I started taking antidepressants, and going to therapy and checking in with not only my friends and family, but myself. I am working on sharing myself with people and realizing that it is okay to be not-okay. I know that I am getting better. Every day, I try to be more aware of myself and be aware of my emotions. I know that I can be loved, but I also know that I have to tell my story and regain parts of myself that I have misplaced. It's like I am meeting myself again. It is terrifying, but it is also exciting.

Last night, I had a dream that I was raped. I woke up in tears and could not explain to my boyfriend why. That's why I'm writing this. I knew that I had to tell this story and hope that people will recognize that it is okay to feel bad, but that you must get help in whatever way you can. You must know that things can be better and things will be better.

GOODBYE JOEY & EZRA // AN ORAL HISTORY OF THE FREEPRESS SINCE 2008(ish)



PART ONE

FOUR YEARS AGO, THERE WERE TWO PAPERS. ONE WAS THE FREE PRESS, AND THE OTHER WAS THE OBSERVER. TWO FRESHMEN CAME TO BARD IN THE FALL OF 2008. THEY BECAME CHIEF EDITORS OF THE BARD FREE PRESS AND RADICALLY CHANGED THE DIRECTION OF THE PAPER. THIS IS THEIR STORY.

Joey Sims: My freshman year, I wanted to write for one of the newspapers at Bard. Honestly there probably wasn't much of a thought process beyond I was a freshman trying to get involved in things, so I thought I should write for the student newspaper.

Ezra Glenn: I was initially not interested in it, because I had come from such a hard journalism background...My high school paper was ridiculous. There were like 400 people and it took itself really seriously.

JS: The Free Press was, I guess, an alternative publication which did not write at all about news and the content of which seemed sort of random.

EG: Before I came, I looked up the Free Press, I looked on the website.... I saw an issue from my senior year of high school. I was like, so not a newspaper. Ok. Fuck. ...It was a lot of anonymous diatribes about sex. It didn't really have an MO as an organization because it was mostly reader-submitted content.

JS: I put the two newspapers that then existed, the Bard Observer and the Bard Free Press, side-by-side in my room, early in my freshmen year, and read them to decide which ones I should try to get involved with. And I decided that I wanted to get involved with the Bard Observer, because it was better and because it reported on actual news.

EG: The Observer was kind of on the way down.

PART TWO

IN OCTOBER OF 2008, THE OBSERVER COLLAPSED JUST AS SIMS SUBMITTED HIS FIRST ARTICLE. GLENN BECAME A PHOTO EDITOR FOR THE FREE PRESS IN APRIL AFTER RESPONDING TO AN EMAIL. SIMS WOULD WRITE TWO ARTICLES FOR THE FREE PRESS BUT WAS UNSURE OF THE PAPER'S DIRECTION. THE NEXT YEAR WOULD BE THE FIRST WHERE BOTH SIMS AND GLENN PLAYED MAJOR ROLES.

JS: The Free Press at that time was run by Emily Diamond, Abby Ferla and Ezra, who had taken over from Travis [Wentworth] and Dan [Terna] and the way it worked and the organization of it was basically the same as it was under them: it was a very small group of people doing everything and it was hectic and they were sort of doing the best they could but it was very disorganized.

EG: The Free Press would have meetings every issue, and there would be like five people...

It was fucking manic. It was generally over the course of the weekend that everything would happen. There'd be so many mistakes. Just all night. It was mostly me a lot of the time putting it together.

JS: The Free Press was out there saying "we need people," and Emily Diamond was totally out there saying "we want more people on staff," and they were very enthusiastic about what I wanted to do which was to come on and write about campus news, Bard news.

EG: I think the paper started looking really good for the first time, aesthetically. And it did start to become more serious as an organization.

JS: If you look through the issues, I think there's a lot of fun articles and good features, and there's not necessarily bad stuff in there, but they were not focused at all on representing what sort of the big conversations were going on campus... The spirit of the paper didn't really change, it was the same paper, it just had my sort of news pieces in there, almost sort of clashing a little bit with what was around them.

EG: The line was very blurry between when we were being satirical and when we weren't. Sometimes, the headlines would be snarky and the articles weren't. The Emilys - their style was really into abbreviations and cats. There would be, randomly, pictures of cats in the news.

JS: One of our articles got into "Inside Higher Ed." We got Chris Given, secretary of student government, to say that, "Internally, everyone is saying that nobody wanted to do Citizen Science except Botstein." And that made everyone mad.

EG: Bard Free Press. Stirring the pot since 2010.

JS: Chris Given. He was so great.

EG: The best president we ever had.

JS: He gave me all of my scoops.

EG: He loved to scoop.

THE PAPER CHANGED MOST FROM 2010 TO 2012, WHEN GLENN AND SIMS, NOW EDITORS, BEGAN RUNNING THE PAPER AND SHIFTED THE FOCUS OF THE FREE PRESS.

PART THREE

JS: The beginning of September, Emily Diamond, who's still the editor, she says, 'I have to focus on my senior project this year, I am stepping back from the paper right now, who's going to take over?' And I was sitting right there, and she said, 'Joey, why don't you take over?' And I said 'OK.'

EG: I didn't interact much with Joey...I think at the end of sophomore year, someone was like, this guy writes all our news. He's good.

JS: At the same time, Ezra was already heading the layout of the paper, and me and him started getting to know each other more. Without there being any formal thing about it, there was no planning, it just sort of worked out that me and Ezra were going to work together with the assistance of Abby.

EZ: I didn't really know anything about [Joey], other than [he] liked news.

JS: I did not think me and Ezra would be able to work together. Not to say I didn't like him. I liked him. But he came from a totally different perspective on what the Free Press could be. I wanted it to focus a lot more on breaking news and investigative features. Ezra was not opposed to those things at all but he was more interested in keeping the paper's sense of fun and sense of humor.

EG: I think we just started to take everything more seriously, especially taking the content more sensitively. The headlines were still snarky, because I did them, but we stuck to more of a journalism standard... There was just more content and less empty space.

JS: Gradually, the more humorous parts of the paper...became less prominent. The paper kept its tone that didn't take itself too seriously, but there were more serious articles.

EG: People began opening up the paper in order to actually learn about the college instead of reading jokes or looking at funny pictures of like snow leopards.

JS: We did a lot of outreach immediately to get a lot of freshman involved -- way more than we had before.

EG: Freshmen are so down to be writers. Always. That's like how you get writers.

JS: People of higher years generally weren't interested. We could only really get freshmen and sophomores enthusiastic, particularly freshmen, because they didn't come in with preconceived notions about what the Free Press is and was. Basically, what was still the reputation around campus was that the Free Press was awful.

JS: By the end of the year, the paper had been transformed. It placed a lot of emphasis on news and features.

EG: Definitely there was a time when people picked up the paper to be entertained, and I think we could get back there again, but that hasn't been the focus because we've been trying so hard to be a serious paper that follows journalistic standards and covers real things. And we've gotten a lot of flack for not covering things correctly, but we also have don't have any resources.

JS: I'm mostly proud when people tell me that Bard now has a real newspaper. Someone once said to me, "It makes me feel like I go to a real college."

EG: It got more serious as a paper, but it got more fun to work on. When I got here, it was just a bunch of people writing a bunch of different things...The school didn't have a newspaper that was a newspaper, and now it sort of does.

GLENN WILL GRADUATE WITH A DEGREE IN PHOTOGRAPHY AND WRITTEN ARTS. SIMS WILL GRADUATE WITH A DEGREE IN LITERATURE. THE BARD FREE PRESS STAFF WILL MISS THEIR SHINING FACES.



PHOTO: SAM ROSENBLATT

THE MAN WHO MAKES IT WORK

THE STORY OF DENNIS VILLIERS

BY TOM MCQUEENY

Dennis Villiers, Bard's Audio/Visual Manager, spends most days crisscrossing campus. He travels to and from classrooms, answering the calls of technologically-illiterate professors. He goes wherever he is needed, organizing audio for concerts and conventions, and does not go home until ten at night. When his head hits the pillow, he knows he will have to start the process all over again in the morning. But he doesn't mind. After all, Villiers has spent his whole life in transit.

His office in Olin 105 is a far cry from the Salvation Army bins he used to sleep in. Villiers today is an image of propriety. With his jeans, sneakers, and bright white tube socks, he little resembles the vagrant rock star he once was. Though he can often be found in his swivel chair at Bard, he has spent the majority of his life on the road.

Before he was even six years old, Villiers had already covered more distance than most people do in their entire lives. His father worked for Boeing and in the airline industry, change was the only constant. Villiers moved from his birthplace of Long Is-

land to San Diego to Arizona and back to Long Island. When he was twelve, his family moved out to Washington.

"I really had no opinion of it," Villiers said. "The last move was tough because I developed friends, but it was sort of an adventure."

Washington was where Villiers formed his dream of becoming a rock star.

"I always had a thing for music," Villiers said. Following high school, Villiers realized he was going to need money for his dream, and Washington wasn't going to be the place to get it.

With Boeing laying off thousands and a 35% unemployment rate, he looked East for a job in a sort of reverse Manifest Destiny. He thought IBM was going through a big growth period in that region, and that hope was enough for him. Hitching rides with German couples and Boston schoolteachers, Villiers found himself across the country in Manhattan with nothing but \$37 in his pocket—at 18 years old.

"Manhattan with 37 bucks in your pocket is not a good place," Villiers said. "That place was going to eat me up."

Though he only spent about two weeks in Manhattan, he lived like a homeless person. He bathed in the fountains. He ate 50-cent falafel. He slept in Salvation Army bins.

"I realized that I didn't want to be living like that, but I had no choice at the time," Villiers said.

"I read Kerouac and [ital] On the Road, and it kind of gave you a fantasy that this was going to be a lot of fun—but it's not what it's cracked up to be."

Villiers reached Poughkeepsie and decided to stay. There he got his first job on the East Coast as a dishwasher. After dishwashing, he worked as a warehouse manager, salesman, delivery person and construction worker.

Villiers decided one day to find and join in the band that was rehearsing within earshot of his small, cheap apartment. He eventually was accepted into the band and spent the next few years deep in the Upstate music scene. Equipped with a single harmonica, Villiers would play for electric and blues bands with names like Jo Mama Frontseat Backseat Band and Rosco and the Rhythm Slugs.

After a few exciting years of playing rockstar, Villiers became "in a family way." Realizing he could not support a family with the pay from his shows, he reassessed his priorities. Using the experience he gained from playing and setting up the audio for his shows on the road, he got a job with an AV company called Corporate Audio.

"We would do high profile shows for people like Sony, or pharmaceutical companies like Merc or Pfizer or Johnson & Johnson, and we would go in and set up sound systems all over the place," Villiers said. "We would fly out to these cities, meet a truck, and set up. We would do big industrials. It wasn't just a one-night concert."

Villiers' work brought him from city to city, crisscrossing the country like he now does Bard's campus. He was on the road 150 days a year for 16 straight years. Villiers wanted to see more of his kids, so he finally said enough was enough and found an opening in Bard's AV department at on Monster.com.

"The fact that I don't have to get on a plane and go to the next city, stay in a hotel for 18 days, fly back home for a week maybe, and then take off again is better for me," Villiers said. "And it's better for my kids."

Once Villiers came to Bard, he was on edge for the first few weeks. "When I first got here, I came from Corporate Audio, and they were very military," Villiers said. At Corporate, time was regimented and disciplined. Tardiness was not an option. Earliness was the standard.

He was pleasantly surprised at what he discovered when, in his first few weeks at Bard, Villiers was asked to organize the audio for a reading in Weiss auditorium. Since the reading was at five, Villiers did what came naturally to him and started setting up at four. As five o'clock drew closer, Villiers got more and more nervous, wondering if he was in the wrong place, which would not be a great start to his new job.

Finally, at three minutes before five, a student showed up and asked, "Is this where the reading's supposed to be?" Villiers cautiously said yes. "I guess we're in the right place then," they said.

From the cozy confines of his shadowy office, Villiers sat and glanced out the window.

"It's a good place," Villiers said. "I get a lot of smiles. I smile a lot here. It's not a bad place to work."

apply to the free press next semester
email bardfreepress@gmail.com

WHAT HAPPENS NEXT: FROM BAGHDAD TO ANNANDALE

BY J.P. LAWRENCE

One chance.

Ammar Al-Rubaiay has one chance to score against the top-ranked soccer team in America. The goliaths on St. Lawrence's soccer team have stymied Bard College's efforts all day, but the game has somehow remained close.

And now Bard's striker passes the ball to Ammar who takes one touch and somehow beats both defenders nearby. Ammar can see the goal right in front of him.

A long road has led to this point.

The next second seems like an eternity.

Ammar is shocked—everyone in the crowd is shocked. He can feel the anticipation like a surge roll through the crowd. Everyone on both benches screams as he gathers his left leg and kicks.

And now Ammar is seven years old and playing soccer in the streets of Baghdad.

Ammar has a brother and sister, both younger, and he loves playing Mario and playing soccer in the street.

His neighborhood is a quiet one, and if you have a ball, you'll find a game, Ammar recalls.

His father once worked for a company owned by Saddam Hussein's government. But then the company gave his father a choice: join the Baath party, or get out. And so Ammar's father got out.

Ammar's childhood is spent moving around as his parents work odd jobs: making clothes, working at a sweets business, taking engineering jobs every now and then.

His parents, Ammar says, would talk about the good old days, of the days before Saddam became a tyrant, when there were more jobs, better pay, and no fear.

But now Ammar is 12, and everyone is afraid. The US military prepares their invasion, and war hangs like a hammer over Baghdad. Ammar and his family are not in Baghdad. They and four other families have fled their homes to wait out the war in the countryside.

The grownups talk and talk about what is going to hap-

pen. Ammar hears them, but he does not understand at that age. He just senses that something is going to happen—something bad.

His mother wakes him up one morning and tells him about a statue in Firdaus Square—a 40-foot tall statue of Saddam Hussein in a suit, his arm held up in a salute. As Ammar and his mother watch on their television, a crowd of Iraqis and the US military tear the statue down. Everything becomes real at that moment, Ammar says. His mother tells him, "We're going home."

And now everyone begins to say what could not be said during Saddam's rule. Everyone talks about what's going to happen next, who the next president is going to be, what the Americans were really trying to do.

In Baghdad, there is no electricity and there are looted houses everywhere, but Saddam is gone.

"No one knew what was coming next," Ammar says, "but everyone expected it would have to be better than Saddam."

But now Ammar is 16, and things aren't better. Things are getting worse. His neighborhood empties as people flee to leave the violence. Ammar takes the taxi to school and sees bombs and dead bodies in the street. Car bombs in the distance break the quiet of the morning.

Groups of young men, their minds filled with promises of money and heaven, roam Baghdad, while the US military hides behind their armor and weapons.

Once, the Americans were everywhere and little children would greet them and try their English. But as the years went on, everything became more dangerous, Ammar says. The children stayed inside and played video games until the power went out. There was so much violence and there were bombs everywhere. No one knew who wanted to kill and who wanted to just say hello.

Soon, if a terrorist group hit a vehicle in a US convoy, the soldiers would go and shoot up the whole street, Ammar

says. Just shoot randomly at all the houses around.

"By 2007, it was worse than it was when Saddam was there," says Ammar.

And now Ammar is 17 and getting ready to leave Baghdad. He has just been accepted into a program that will bring him to America for a year.

The process of getting accepted and then acquiring a visa has lasted months. Ammar has never left the country. He doesn't even have a suitcase.

A few days later, he says goodbye to his parents and leaves for a year in America.

And now Ammar is in America and he cannot go back.

He was supposed to go back to Iraq after 10 months. But when violence claimed more and more Iraqis connected to Americans, his host family in Pennsylvania realized he could not return.

He received asylum from the United States. He is now a permanent resident.

He has been in America for five years now. He is studying biology at Bard College and hopes someday to work in the medical field—podiatry, perhaps.

His family still lives in Baghdad. Life is safer since Ammar left. But his parents still lie when people ask where their son is—they say Syria, or Jordan.

He calls them late at night, twice a week. He hopes someday to go back home.

Ammar's foot swings like a hammer and the St. Lawrence goalie stands poised and ready and ball takes off and travels and falls—wide. The crowd groans and Ammar runs back up the field and the game breaks apart for Bard. They lose.

But next year, Ammar says, he is going to play St. Lawrence again, and when that game comes, he will score against them.

He'll get another chance then.

SENIORS ENTER BRUTAL JOB MARKET

BY J.P. LAWRENCE

The real world is miserable, Hamza Haya-ud Din '11 says.

It is seven months after his graduation from Bard College, and Haya-ud is back home with his parents, searching for a job.

"It's not even a dog-eat-dog world," he says. "It's like two dogs lying on the side of the road have been hit by cars and a starving college graduate eats them both."

Bard's Class of 2012 will enter the workforce this summer. They follow in the footsteps of last year's class, who graduated into what the New York Times described as the worst economic crisis since the Great Depression. The March 23 article states that nearly one in ten 2011 liberal-arts graduates remain unemployed.

The diminishing amount of entry-level jobs has affected graduates such as Haya-ud, whose job searches have lasted much longer than expected. Haya-ud says he applied to more than 100 jobs and was only interviewed for three.

"I got rejected by McDonald's because I was overqualified," Haya-ud says, "and I got rejected for a position as a dishwasher because I didn't have enough experience."

He's applied for everything from an arborist assistant to a systems technician at a computer repair company. He has also spent time as a dog trainer and as a fashion show model.

"Clearly, it is still a very tough job market," says April Kin-

ser, Director of Bard's Career Development Office. "Each year it is getting a little better—for I guess the last two years. But it is very, very tight."

Students should be aggressive in their job search, Kinser says. They should be tenacious, disciplined and ready to spend 20 hours a week working to find a job.

Cold-calling, or sending an application without the company expecting it, is the least effective method of finding a job. Kinser says 75-80% of jobs are found through networking, both in-person and online: Students should spend as much time as possible applying and reapplying to websites and thinking about whom to contact.

Family members can be a good source for making connections or introducing students to other people, Kinser says. Students can also find people to talk to while volunteering or working a part-time job. The key is to always be making connections and not to stay at home.

"Networking is simply building relationships and making friends," Kinser says. "Always be talking to people in your job search. While interning or volunteering or working a part-time job, you have the opportunity every day to meet people."

Travis McGrath '11, for instance, got a job through a professor at Bard.

"A professor's husband came to join the company, and

they needed somebody young who was willing to do a lot of work," McGrath says.

The job was at a start-up software company in the Hudson Valley. McGrath, a math major, says life at a small company means he has to do a little bit of everything from programming to blogging to graphic design. He says he wishes he had taken more classes outside his major in college.

Students have to be flexible in this job market, Kinser says. A liberal arts education is a solid foundation for a first job, but a lot of learning happens on the job. Even if the job is not a dream job, there is still a chance of meeting the person who has the right connections. Haya-ud says students shouldn't assume they deserve a job because they have a degree.

"I was surprised at how weak a bachelor's degree is," Haya-ud, who graduated with a degree in political science, says. "I was at least expecting to be able to get a foot in the door with an international organization."

Haya-ud says he learned a lot during his job search. Looking back, he said he wishes he had spent more time on his homework instead of playing video games.

He adds he was accepted into a variety of law schools, including one in his native Chicago. His future is his hands.

"I'm just taking a path to see where it goes and whether or not it works out will be determined as I progress," he says.

THE THIRTY YEAR THEATER

THE STORY BEHIND BARD'S MOST MONUMENTAL BUILDING

BY WILL ANDERSON

A Theater Destroyed

On a cold February night, in 1973, the Bard theater burned. The blaze was quick and destructive. It shot through the wood-framed building, reducing it to a lone chimney within minutes. The cause of the fire was never determined.

When students awoke that Monday morning, the 147-seat auditorium, the dance studio, the dressing rooms, the sewing and costume workshops and all that was in them, had been destroyed. Their theater was gone.

For the college, for the students, and for the faculty, the loss of the theater was incalculable. Bard could not afford to construct a new theater. The equipment, the costumes, and the tools stored in the building were irreplaceable. And suddenly, in the middle of the academic year, two departments were left without space for performances, rehearsals, or classes.

But all was not lost. From the fire came a sense of unity and optimism. Reamer Kline, Bard's president at the time, said that in the days following the fire, he witnessed the most "solid and supportive atmosphere" amongst students and faculty that he had seen in his 13 years at the college. And this atmosphere seemed to come from a central belief: the fire, while devastating, would not destroy anything beyond the building itself. The theater and dance program would continue. Funding and staffing would not be curtailed. The show would go on.

And this is what happened. Classes were reshuffled and rescheduled around the campus. The play scheduled the weekend of the fire was only postponed two days after its relocation to Preston Hall. Local businesses and colleges donated and

loaned equipment, costumes and lights.

But longer term solutions were more difficult to come by. The college received only \$90,000 in insurance money from the fire, and a new theater would cost that plus another million. So Reamer Kline did the only thing he could do at the time: he made a promise. The school would make constructing a new theater a top priority, and it would use the time needed for fundraising to design a "thorough, substantial, and major building." The new theater would be sophisticated and specialized. From the ashes of the old theater would rise something more beautiful and more wonderful

than any other building at Bard College. But first, some patience was needed.

A Proposal Goes Forward

As time passed, the promise made by Reamer Kline in the wake of the carriage-house fire seemed to get lost. In 1974, just one year after the fire, Kline retired, giving way to his successor, Leon Botstein. And while a new theater was part of the college's capital fundraising efforts, emphasis was given to other projects: the library, the Alumni Dorms, and Olin Hall were ex-

panded and constructed. But somehow, in all this expansion, plans for the "sophisticated" and "specialized" theater space fell through the cracks. By 1990, Bard College still lacked a true replacement to the old theater.

Around this time, communities in the Hudson Valley began looking for new ways to spur their economies. One of these solutions involved an idea dubbed "cultural tourism," which aimed to market the culture and history of the region. With this in mind, regional leaders approached the college with the idea of constructing a new performing arts center with both pri-

vate and public applications. Bard, which had already established a popular summer music festival, could lure in city dwellers to the Hudson Valley with both a world-class building and world-class orchestral performances. Local communities would benefit from the increased local patronage, and Bard would have a home for its theater and dance department. It was a win-win proposal—a proposal that grew and evolved into the Richard B. Fisher Center for the Performing Arts.

What came from these initial proposals

was the most expensive, the most complex, and the most notorious building the college would ever construct. It included a 900-seat amphitheater, 110,000 square feet of glass and aluminum and a design by Frank Gehry—the man responsible for the Philharmonic Concert Hall in Los Angeles and Guggenheim Museum in Bilbao.

This might be why, when Leon Botstein talks about the Fisher Center, he will first assert the building's practicality. It is a world-class building that, above all, makes sense. The college, who did not have the alumni base to pay for a theater of its own, could rely on the donations and generosity of local residents and business leaders to fund some of the project.

While the building may have been practical, something still doesn't add up. It doesn't make sense that a small college like Bard with a minuscule endowment could build a \$62 million dollar building. It doesn't make sense that this same college recruited the best-known and most respected architect of the 21st century. And perhaps most bizarre and most nonsensical part about the building is that, after years of planning, and fundraising, and money spent, it almost didn't get built. The craziest part about the Fisher Center is that it actually exists.

A Concert Hall on the River

The original plans for the Fisher Center hardly resemble the building that stands today. Originally, Blum and Avery would be renovated to include a smaller theater, similar to the Theater 2. Sosnoff was going to be a standalone building. The project would cost \$25 million, not \$62 million. It would be 62,000 square feet, not 111,000 square

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PHOTO: JACK MAGNUSSON

LET'S GO A-'CAMP-IN'

TO BUILD COMMUNITY, STUDENTS ARE NOW LOOKING OUTSIDE THE BOX

BY REBECCA SWANBERG



feet. And, perhaps most importantly, it was going to be nestled in the Saw Kill ravine, the area near the old swimming pool and current Field Station. Because of its unique location, Gehry would refer to the project as "a sculpture sitting in the trees." But all of these plans came to a screeching halt. In the summer of 1998, the next-door neighbors got involved.

Montgomery Place, owned and operated by Historic Hudson Valley, is another component to the cultural tourism effort made in the region. The property includes a historic mansion, apple orchards, and trails leading down to the Hudson River. And it operates with the intention to provide an educational (and economic) outlet for those wishing to learn more about the area.

Bard and Montgomery Place had a strained relationship prior to the construction of the Fisher Center. In the early 1990s, Bard and the mansion's representatives stopped speaking to one another over a real estate disagreement. But what happened in 1998 was more than just a disagreement. In the words of Leon Botstein, it was war.

Just days prior to a June Red Hook Planning Board Meeting on the proposed Fisher Center, Montgomery Place expressed concerns about the building's location. Montgomery Place asserted that from their own property and trails, the building might be visible, and thus destroy the visual continuity of the natural landscape. Most of the criticism focused on the back-side of the building, which featured an 88-foot fly-wall.

What proceeded was months of drawn-out debate and conflict. Initially, Bard was

confident that it could convince the planning board and Montgomery Place that the Fisher Center would be unobtrusive. Bard hired an independent planning firm to draft an Environmental Impact Statement. It flew weather balloons from the Saw Kill site to prove that it would not be seen by its neighbors. It offered to alter the design and color of the fly-wall.

But the college's initial confidence be-

BUT WHAT HAPPENED IN 1998 WAS MORE THAN JUST A DISAGREEMENT. IN THE WORDS OF LEON BOTSTEIN, IT WAS WAR.

gan to wain. Public opinion slowly sided with Montgomery Place. The organization passed out glossy flyers and full-color leaflets to every Bard student and local residents stressing why the site should be changed. A New York Times article ran in August that seemed to sympathize with the foundation's concerns. In a December town-hall meeting (a meeting so well-attended it had to be held in the local fire station), Montgomery Place's presentation was applauded and cheered, while the room laughed at Bard's suggestion

to cover the fly-wall with a painted forest. Botstein would later describe the hearings as "brutal." And then, others began to come out against the project. Oppositions surfaced from employees at the Bard Field Station, who claimed that the building would have "disastrous ecological implications" on the Saw Kill site. The Bard Earth Coalition, a student group on campus, also raised opposition to the site, claiming it would destroy an area that students had enjoyed for swimming, hiking, and other outdoor recreation.

Throughout all of the public hearings and debates, the administration was clear about one thing: the building would not be moved. The college could not afford to change the site's location, or redesign the center for a different place on campus. It was the Saw Kill, or it was nothing.

Impinging on a Historic Landscape

Looking back on the events, Botstein believes Montgomery Place's opposition went beyond their stated reasons. He saw the fight as less about the Saw Kill. It was, first and foremost, about the building. "Snobbery. Sheer Jealousy. Contempt for Bard and what we stand for," were some of the reasons Botstein provided for Montgomery Place's actions. "We were going to build a building that would be an international icon, the most important piece of architecture in the Hudson valley, and something that would put to shame all of these old, private, luxury mansions on the river. We were the mortal enemy."

His reasoning is not unfounded. Around the time the Fisher Center was being proposed, Historic Hudson Valley reported a 7-percent decrease in visitors to their

estates. Another attraction in the region could further detract from potential visitors. At the same time, the president of Vassar, a school that competes for many of the same students as Bard, was on the board of Historic Hudson, suggesting another possible motivation for the project's defeat.

Whatever the reasons may be, the opposition were determined and well-funded enough to finally force Bard to back down. Despite months of asserting that the building could not be moved, Leon Botstein announced in February of 1999 that a new site had been chosen. Blum and Aveni would not be renovated as initially planned, and instead the new theater would be added to the expanded design. Richard Fisher, the largest donor of the project, promised to cover the additional costs.

A Conclusion

After three years of construction, the Fisher Center finally opened in 2003. The building received national recognition, as did the Bard Music Festival. It led to the creation of the Bard College Conservatory of Music, one of the largest expansions to the school in its 150-year history. And perhaps most importantly, it marked the first time since the old theater had burned down that the college had a facility dedicated to theater and dance. For opening night, Leon Botstein chose one of the longest symphony repertoires, Gustav Mahler's Third Symphony. By all accounts, both the performance, and the building, were met with thunderous applause.

The first few days of camping were rough. The rain started a few hours after the students pitched their tents on the lawn beside the Chapel of the Holy Innocents for the Bard Camp-In. It was light at first, then it began to pour. But none of the campers left.

The rain may have made it difficult to entice more students to set up camp, but first-year Janina Misiewicz said as long as they kept a core group through the rain, more campers would join. And they did. In the middle of the night, new tents were pitched. After a couple days, there were eight tents on the lawn.

"There's something about camping," Misiewicz said. "Even if I don't know the people I'm with very well, when we go camping, there is a connection—you're going through something together, sleeping on the ground together. You're in the same small space."

Misiewicz and a few other students formed the idea of the Bard Camp-In during a discussion about Bard's community—they felt that something needed to happen to bring energy back to Bard. The day after the idea was voiced, they had a meeting. They set dates, they made posters, decided when to host their first General Assembly. At the first General Assembly, Misiewicz and over twenty other students brainstormed ideas to bring students to the Camp-In, and in turn, bring Bard students

together in a new student space.

"When we advertised for the Camp-In, we tried to word it in a way that isn't exclusive. We tried not to use the word 'we' because then there is immediately an 'us' and 'them,'" Misiewicz said. "This is open to everyone—students, community members, faculty, workers."

There is a General Assembly, an open forum, at 7 pm every evening. But aside from these meetings, the students have organized activities, speakers and events. Biology professor Felicia Keesing came to the Camp-In to discuss ecology and environmentalism with the students and will be followed by other speakers.

"I had a wonderful time and would gladly do it again," Keesing said. "It was the kind of conversation that I—and I suspect many of the students—thought would happen a lot in college, but which we get to have too rarely."

In addition to Keesing's lecture, there have been teachings by students on topics that range from permaculture to discussions about student space. Every day, there are art materials, drums, yoga, meditation, conversations. In the midst of finals, Misiewicz says they are attempting to provide an open alternative student space.

"It sounds vague, but the most important goal for the camp is building community. That's my goal, but everyone brings different goals," Misiewicz said.

Anyone is welcome to sleep at the Camp-In site and participate in the events—according to Misiewicz, there's space in the tents, as long as you bring something to keep you warm at night. The idea is to keep the site open as a space that encourages anyone to spend time in and around the tents.

"What has impressed me is that everyone is talking about how busy and stressed they are, but they still come to the meetings and they still sleep there. They work in the library until one and then come after," Misiewicz said. "It's cool how dedicated and invested people are."

So far, there haven't been any interruptions from administration or security, according to Misiewicz. The first day of the Camp-In, a security guard questioned their intentions but did not ask them to leave. Later, an administrator on call asked for an explanation, but also didn't take any action against the Camp-In. The students are looking for a way to balance the stress of finals and the release of building a community in the newly established student space.

"We'll be sitting in the big tent reading, and someone will just read a passage from their book," Misiewicz said. "They'll bring up something that came up in their work and start a discussion—and these are people that I hadn't spent much time with before."

CAMPUS CULTURE

PHOTOS: MICHAEL JOSEPH ERNST

INTERVIEWS BY JEREMY GARDNER

Kevin Lyttle's performance on Friday night of this year's Spring Fling can be described as nothing less than a once in a lifetime experience. The singer, hailing from the Caribbean nation of Saint Vincent and the Grenadines, jumped into the international spotlight in 2004 with his hit "Turn Me On." Believe it or not, eight years later, he continues to tour and perform his brand of Caribbean music known as "soca," a fusion of calypso with East Indian rhythms and instruments. His performance was potentially the sexiest thing to hit Bard since Hannah Arendt and, after the show, a (not so) slightly inebriated Free Press reporter caught up with the man himself.

Free Press: You said that you recorded "Turn Me On" in two takes and in less than an hour. Is that true?

Kevin Lyttle: Yeah man.

FP: That's pretty amazing considering the popularity of the song. Now you brought soca music to the world stage.

KL: Yeah, I did.

FP: And what does that mean to you, because that's pretty un-

precedented?

KL: Well, the thing is, it means a whole lot to me. It's like the thing that keeps me alive in terms of the music industry because it makes me unique in the sense that soca music has never been broken in that way before and I was the first to do it—officially taking it to BET, MTV saying, "Yo, this is soca music. It's not dancehall, it's soca!" You know? So I think that worked for me and it has kept me workin' for a very long time because when you say 'soca,' the international world knows 'Kevin Lyttle.'

FP: Before "Turn Me On" became a hit, you worked a variety of jobs, including a customs officer. What was it like going from being an average guy to international star?

KL: It was crazy, but it didn't all happen at one time. It happened one time in the sense that, in the region, in the Caribbean, I became a huge star. It's like being a customs officer in America and then being a huge star in America—just America. In just that region, I was so big—in the whole Caribbean—which was crazy.

FP: What did you do with your

newfound fame? A lot of partying? Women?

KL: Oh God, everything, everything. I had fun. You have to have fun.

FP: This isn't on my list, but you're married to a doctor?

KL: Yeah, here she is (Jeremy meets Kevin Lyttle's wife)...

FP: What has been the craziest moment since blowing up?

KL: I think moments like this, where I go to do a show and the crowd is so crazy, and I see young kids like yourself still loving my music.

FP: Where has been your favorite place to perform?

KL: Europe man, Europe is ridiculous. Also, the Middle East, Japan is crazy...

FP: You created your own record label in Japan in 2008 and have come out with music since then. What are you up to right now?

KL: I'm still using the same label, it's called Tarakon Records. It was actually me and my wife that came up with the name. The name 'Tarakon' means 'dragon.'

KEVIN LYTTLE OMG!

It has to do with fire because we were both born in the Year of the Dragon. What I'm doing with the label right now is basically releasing new music. I have a new album that I want to come out with so I've been pushing out a lot of new stuff to see what kicks off. Also, I have a new track with this beautiful young lady right here, Victoria Aitken. That one is probably coming out pretty soon. We were actually listening to final mixes today. Hopefully in another two weeks or so we're gonna start buzzing that in Europe and stuff like that and then probably start buzzing it here in the US.

FP: So it usually works better to go to Europe first and then come to the US?

KL: Well that's how it worked for me originally. 'Turn Me On' was such a huge track in some places. See, America is so boxed in. Everything is so corporate, like I heard somebody make the statement that America doesn't allow their artists to be made, they make their artists themselves.

FP: But you proved them wrong, you did it!

KL: I did but it's not easy to do,

you know, it's not something that happens easily like that, you know, it has to be a one-off situation most of the time, you know. I mean, Europe is basically a place that's open to all different cultures. They play everything on the radio, everything, they don't care.

FP: So who do like right now, outside of the soca world?

KL: I like that girl Adele. She can really sing, that's a real artist. That's one thing that the label has done right. And Bruno Mars.

FP: Do you have any idea what your future holds for you?

KL: No... I don't think I would want to know. I just don't believe that we can actually know. Your future is not predefined. You have to decide that for yourself. You make your own destiny by every decision that you make today. So you gotta set up the play. It's like playing a football game—"hut-hut!"—we pull together and we decide 'Ok, well yo, so you, this what we gonna do, this is the play we gonna make, this is who's gonna stop here, here, and blah, blah blah.' That's what you gotta do with your life, man. Decide your own future.

GZA: A MAN OF FEW WORDS

After his performance at Spring Fling's Block Party and before he got to his warm towels, women, blunts and the beer garden (on which he commented several times during his set) the Free Press had an opportunity to catch up with GZA aka the Genius aka Gary Grice of the famous rap crew Wu-Tang Clan. Though he is known for his often verbose lyrics, the FP found GZA to be a man of few words. What follows is an awkward interview with a hip-hop legend.

Free Press: What's your preferred name? Gary? GZA? Genius?

GZA: Call me GZA.

FP: Who were your favorite rappers growing up and who influenced you the most?

GZA: I had a lot that I liked. A lot of rappers on the block.

FP: Believe it or not, we have a lot of aspiring rappers and producers here. What advice would you give to those trying to perfect their lyrics and their beats?

GZA: Write strong sentences, you know? Study music and stay in school.

FP: Besides RZA, which members of Wu-Tang are you closest to?

GZA: Everybody.

FP: How frequently do you guys get to see each other when not on tour?

GZA: Once in a while.

FP: What's the status of your new album? And that's supposed to come out before the follow-up to Liquid Swords, correct?

GZA: Yeah, I'm still writing it.

FP: Every time I have seen Wu-Tang or any its members perform, you have played "Shimmy, Shimmy Ya." ODB was also your cousin. How did the his passing affect Wu-Tang Clan, their music and yourself?

GZA: It had a strong effect on us. It's like losing an arm, but you still gotta move on.

FP: What is the proudest moment of your career so far?

GZA: I don't know if I can say what the proudest moment is—there have been a lot of proud moments. But tonight is one of them [sic].

FP: Do you have a lady in your life? Because I know a lot of girls at Bard would [ital]love to meet you.

GZA: (Looks about) Women all around... Of course I do.

FP: Any chance we may hear any new music from the Wu-Tang Clan the next few years?

GZA: Possibly, hopefully next year—it's the twentieth anniversary [of Wu-Tang Clan].

FP: In their issue, "Best of 2011," Rolling Stone magazine declared OFWGKTA (Odd Future) the "Best New Wu-Tang." What's your take on that statement? What do you think of the group?

GZA: Nah. I mean I like Odd Future, they're good, they've got a strong following, but it's two different groups.

FP: What do you think of this new generation of artists such as Drake and Kid Cudi that some people call soft rappers?

GZA: I mean that's what they do. I'm not going to title it and call it "soft rap" but...people like them, right? That's all that matters.

FP: Who is your favorite artist right now?

GZA: I don't have one.

FP: What is your favorite genre outside the rap world?

GZA: All of them.

FP: Back in 2007 you said you gave up smoking weed. Have you still kept away from that devil's lettuce?

GZA: Nah.

KLINE PORTRAITS BOOST MORALE

BY CAMILA SORBAL

On a recent visit to Kline Commons, you may have noticed the large vinyl prints taking up nearly every inch of brick in the main dining hall. Each depicts one of the countless Chartwells staff.

The portraits were not commissioned by Chartwells, or done by a professional photographer. Rather, they were created by first-year Janina Misiewicz, who dedicated countless hours to the display, hoping to bring Chartwells employees, who she believes are often overlooked, to the forefront of students' minds and attention.

The idea first came to Misiewicz when French photographer JR gave a lecture at Bard on Feb. 16, 2012. During the lecture, JR spoke of his work in France and in developing countries, where he plasters large, black-and-white portraits of people on walls and buildings. According to Misiewicz, the talk inspired her to do something similar.

"I started thinking of how I could bring his ideas to Bard," Misiewicz said. "I didn't know what I wanted to do, but I knew I had to do something."

But the next step was taking this idea and making it a reality. According to Misiewicz, pure luck was what allowed the project to go forward.

"One of the people [who] works for EFI, a billboard company in my hometown, [knew my dad]," Misiewicz said. "He and my dad got to talking about the project,

and he just offered to print all of them - they had new machines they needed to test out anyways, so they just printed all 46 of them."

The project was also assisted by first-years Paloma Dooley and Leonore Müller. While Misiewicz took some of the photos, Dooley or Müller took the majority, while the employees were talking with Misiewicz. Misiewicz opted for this relaxed environment in order for the viewer to see the subject with their guards down and deep in conversation.

"It helped [the employees] to relax, and forget that they were being photographed," Misiewicz said.

Out of all of the components of the project, the interviews conducted with all of the employees photographed left the greatest impression on Misiewicz. With over 20 hours of interview time, the questions began simply on the lines of what their job is for Chartwells, and it would then quickly progress into the more personal aspects of their lives.

"I was an outlet for them; I was there to listen. One of the most interesting parts was where they wanted to go...Many of them see this as a stepping stone towards something they will go on to do later. Sort of like, waiting to grow up into who they want to be. So many goals and dreams," Misiewicz said. "I felt like I saw into their lives in a way that I don't think I had seen into anyone's

life before."

When the photographs were presented to the Director of Dining Services, Chas Cerulli, he was incredibly enthusiastic.

"The portraits give us such a perspective on just how many people are working to build this community of food," Cerulli said. "They create dialogue and expose the associates to the recognition that they fully deserve."

Cerulli also said the photos helped lift the morale of the employees. He said that the project had the capacity to bring the employees together, to build a sense of community and unity between them. The project, Cerulli said, connects the students and workers with the message that "we're all in this together." Students seem to share a similar sentiment.

"I love it," first-year Max Taylor-Milner said. "The photos work on both levels, as photographic portraits and achieving recognition. I think it makes people less willing to criticize Kline."

"I wanted people to think when they saw these photos, not even necessarily appreciate the workers more, or change their opinion about them, but to look at them in a different way," Misiewicz said. "To see them not just as a person giving us food, but as an actual person who has a life and just happens to give us food, as a part of the rest of their life."

JOHN SAYLES OPENS RED HOOK LITERARY FESTIVAL

INTERVIEW BY ALEXA FRANK

While a small town like Red Hook may not seem like a literary hotbed, the first Read Local Red Hook Literary Festival proved otherwise. The event was held April 14 at the Red Hook Village Building, co-sponsored by the Red Hook Community Arts Network and Rhinebeck's Oblong Books and Music. The festival hosted a full day of readings, panel discussions and book signings.

Filmmaker and writer John Sayles was the inaugural keynote speaker. Sayles largely self-finances his films and is a major figure in the contemporary independent film movement. He has two Academy Award nominations for Best Screenplay and National Book Award nomination, among other honors. His latest novel 'A Moment in the Sun' was published by McSweeney's in 2011. The novel, set in the years 1897 to 1903, follows Hod, "an honest, hard-working stiff" and other characters as they deal with everything from racist coups in North Carolina to American intervention in the Philippines.

Sayles met with the Free Press for a short interview.

Free Press: You started your career as a short story writer and novelist. What led you to screenwriting, and eventually filmmaking?

John Sayles: I think it was that mostly, growing up, I saw more movies and more TV than I ever read books. It was the primary form of storytelling I was used to. I think a lot of the stories I wrote as a kid

were like movies and TV in that they were visual in description. In college, I got to do a little bit of theater; acting and directing actors. There was something attractive in the process. When you're writing fiction, it's really just you. Whereas when you make a movie, there are all these talented people who can do things you can't do, like a music director or a set designer.

FP: There was a 21 year gap between 'A Moment in the Sun' and your previous novel, 'Los Gusanos.' How has your approach towards writing novels changed since then?

JS: I just don't get that many ideas where I say, "That has to be a novel." This book evolved from a screenplay called 'Sometime in the Sun,'... We looked around for locations, budgeted it, and it was clear that no one was ever going to give us the cash to make this movie, or make it well. I started thinking about it as fiction and began to outline it, but then put it aside until years later during the Writer's Guild of America strike. Then, I was able to write it full-time.

FP: Do you have a preference between screenwriting and fiction writing?

JS: For the writing itself, I prefer fiction writing because it is the thing itself. You're doing it, whether you're getting published or not, and when you're done with it, you've made the thing. With screenwriting, whether it's for me or other people, it's just a blueprint for another thing. Especially if you're writing for yourself and nobody's commis-

sioned it, you can feel like a real sap.

FP: There is a recurring theme in your work of dealing with change. What intrigues you about change, and how does 'A Moment in the Sun' deal with change?

JS: A couple of things. One thing is that all of us only know what we know. Some of us try harder to know more and some only want to know what they know, because if they knew more, they'd have to act differently or better. In 'A Moment in the Sun,' the audience gets to see a lot of perspectives, but each character only knows what they know. Part of it is because information [is] available, but another part is their openness to knowing more. Another thing is that change is much more complex than what you read in history books. Culture changes very slowly.

One of the reasons I think it's important to write books or make movies dealing with culture, is because sometimes the media, including the arts, can be ahead of people's experience...People may have never encountered these people in real life but they encountered in a story and all of sudden, their minds expand to the point that they become more receptive to different things.

FP: Bard is full of students pursuing careers in writing and film. If you had one piece of advice to share with them, what would it be?

JS: You should ask yourself, "Would you do this as a hobby if you had to do some-

thing else for a living? Do you actually like doing the thing itself?" For me, I was writing before I knew anybody who'd been published. When I made a movie, I never knew anybody who had a movie made or had been in a movie.

Doing the thing itself might be its own award. Along with that, you have to develop your own kind of gut feeling and evaluator of your own work. You have to step away and come back to your own work, read it out loud, and say, "I think it's pretty good work." I knew a lot of people with a lot of talent as writers, but they cared too much about what other people thought, and it paralyzed them.

Whether it's movie making or writing, the other thing is to do a lot of it. Keep writing. I was always writing even if I didn't have a class to hand it in for. Even with filmmaking now, you can do it with a little camera; you can make movies with your friends. There's nothing like just putting in the hours and getting better at it. It should be satisfying.

So many great American writers from the 30s and 40s were newspaper people first, where you learn about declarative sentences like Ernest Hemingway and Ring Lardner. You develop an ear. Even blog writing can help develop your voice. Don't turn your nose up to any form of the craft; you can learn something from it, and if you learn something from it, that's even better.

CAMPUS PUBLICA TIONS

The publication that you are holding in your hands is but one of several fine journals/magazines/periodicals that are put together Bard students. We contacted all of the campus' operational publications (that we know of) and asked them to give an overview of the work they do and what they publish. We feel that Bard's diverse collection of publications is an integral part of the intellectual atmosphere of the student body and reflects Bard's character and discourse. And it is thanks to the hard work of the many students involved that these publications continue to thrive.

Qualia

What kind of publication is Qualia?
Bard's undergraduate journal of philosophy. We publish essays in any and all areas of philosophy, ancient or modern, continental or analytic, etc. Qualia is meant for philosophers and non-philosophers alike. One of the things we look for in reviewing our submissions is accessibility to a general audience. This means that anyone who is interested can pick up and enjoy an issue of Qualia, regardless of whether or not they've taken courses in philosophy.

How long has Qualia been around?
2 years.

How many people are actively on staff?
7 staff, with 200 copies once each spring.

What kind of submissions do you publish?
We accept essays in any area of philosophy. We avoid non-philosophical content, like literary analysis, poetry, etc., since there are already other publications on campus which cover these areas.

How many submissions have you received this year? How many are from staff?
17 submissions, of which 3 were published. 0 as of now [are from staff].

What else do you want us to know?
First, as far as I know, it's Bard's first/only journal devoted entirely to academic philosophy. And second, we accept submissions not only from Bard students, but from undergraduates all across the English-speaking world.

What kind of publication is Forum?
Bard's academic journal dedicated to publishing humanities. [It is] a place for students who are proud of the academic work they have created, and who want a space to share it.

How long has Forum been around?
5 years.

How many people are actively on staff?
10 staff, with ~500 copies semesterly, or yearly if not enough submissions.

What kind of submissions do you publish?
Our essays usually range from 3-10 ... pages in length, but we are open to all ... lengths. We are also open to "non-traditional" essays, but again, our goal is to publish academic work, not creative work.

What else do you want us to know?
Forum features one essay by a faculty member per issue, and it is trying to be more inclusive of Bard satellite programs including the Bard Prison Initiative and the Early Colleges.

What is La Voz about?
Monthly publication in Spanish that reaches about 20,000 readers throughout the Hudson Valley area. Our target audience is the Latino immigrant communities of Dutchess, Ulster, Columbia and Orange counties. La Voz is a bridge that connects the Anglo and Hispanic cultures in the Hudson Valley. La Voz is "one voice," and also a confluence of voices embodying a community of speakers.

How long has La Voz been around?
Eight years.

How many people are actively on staff and what is your circulation?
Six student staff and two non-student staff, with 5000 copies printed once a month.

What kind of submissions do you publish?
La Voz publishes actionable information on legal rights, particularly labor rights, personal finance, health education and English learning. It also provides local news, resource guides and a diverse selection of fiction writing and journalistic pieces

written by Bard College students and faculty, as well as by outside community members.

How many submissions have you received this semester? How many from staff?
Received 86 submissions, of which 86 were published, plus 22 staff submissions.

What else do you want us to know?
In March 2012, Mariel Fiori, La Voz managing editor, was awarded the 40 under 40 Rising Latino Stars Award from the New York Hispanic Coalition.

The Moderator
What is the Moderator about?
Bard's gender and sexuality magazine. [We question] the boundaries and stigmas associated with sexuality and provide an open and safe platform for students to discuss the sexuality, gender and the body. [We provide] a safe place for people to discuss these topics through print media, gallery space, social groups, and online networking. Intended to support free expression and positivity about sex and body issues.

How long has the Moderator been around?
9 years

How many people are actively on staff and what is your circulation?
Six active staff, with 800-1000 copies printed once a semester.

What kind of submissions do you publish?
Anything we believe operates within our mission statement, that somehow interact with sexuality etc.

All types of written content are accepted. The only limit to the magazine is its two dimensionality. The gallery release events at the end of each semester can accommodate works requiring the extra dimension (performance, film, music, etc.)

How many submissions have you received this semester? How many from staff?
Received 20 submissions, of which four will be published. 3 printed submissions [from staff], 2 photo submissions.

What else do you want us to know?
We're actually struggling. The Moderator will continue to publish magazines, host events, and foster a space of comfort and positivity concerning body-politics and sexuality. We need support and contribution from our audience to truly represent the voices of people at Bard. We live in a climate teeming with debate over sexuality. We want to hear your many diverse opinions— they are the substance of what we provide.

sui generis
What is the Sul Generis about?
Translation magazine. Translated from other languages into English.

really gets us to realize the closeness between cultures and bridges the gaps between cultures.

How long has the Sul Generis been around?
About 10 years.

How many people are actively on staff and what is your circulation?
Two active staff, with about 100 copies printed once a

year in spring.
What kind of submissions do you publish?
Poems, essays. Monologues. Critical analysis of things. It tends not be be political. Poems in foreign languages. Foreign language, then translation.

How many submissions have you received this year? How many from

staff?
Received 25 submissions, of which 25 will be published. Five from staff.

What else do you want us to know?
Current issue uses 12 languages: Spanish, French, German, Italian, Danish, Swedish, Hungarian, Chinese, Japanese.

Tell us about you!
Students submit translations of works in other languages. Readers find first an original work and then a student's translation. Editors feel it's really important to study foreign languages. It



What kind of publication is Baby Teeth?

A zine and a website dedicated to finding an answer to: "What does it mean to be human?" by focusing on the mouth. [We] cater to everyone who has a mouth. Also, everyone who doesn't have a mouth, because the opposite of something is important to understanding that something. Also, everyone.

How long has Baby Teeth been around?

One semester.

How many people are actively on staff?

2 staff, with 300 copies once a semester.

What kind of submissions do you publish?

Baby Teeth accepts all media. This issue, we have poems, prose, videos, collage, digital collage, a comic, photographs, drawings, brochures, screenshots, jokes, and a print. [We try] to publish as much as possible. No explicitly mouth-related content necessary, but of course it's always welcome.

How many submissions have you received this year?

How many are from staff?

43 submissions, of which 39 were published. 6 [from staff].

Finally, what is the future of the Baby Teeth?

Submitters this issue: friends, strangers, precocious first graders, Celeste's mother, students from Bowdoin, Sarah Lawrence, The New School, NYU and Oberlin, not to mention Bard prospective students, students and professors. Anyone else with or without a mouth or somewhere outside this binary is welcome to submit. Next issue: Posthumanism! [It] will be titled, "Baby Teeth Presents: Do Cyborgs Dream of Electric Teeth?"

BARD PAPERS

What's Bard Papers all about?

[We are the] official art and literary magazine of the college. [We are] funded by a private anonymous donor. It's not trying to be a survey of Bard art, but it is determined totally by the submissions we get every year. A sampling of what the staff feels is the best based on what is submitted. It's really free form; it changes every year.

How long has Papers been around?

45 years.

How many on staff?

25 staff, with 1500 copies once a year in spring.

What kind of publication is the Free Press?

The Free Press is what you are currently holding in your hands. We cover Bard-related news, opinions, features; and art.

How long has the FP been around?

12 years.

How many people are actively on staff?

17 staff, with many freelance writers, making 1000 copies each month.

What kind of submissions do you publish?

News, Bardiverse, features and campus culture are generally assigned. Opinion pieces can be submitted by anyone. All articles go through a re-write process.

How many submissions have you received this year? How many are from staff?

398 pitches, of which 239 were published. Staff members usually become staff members because they write consistently and get involved in every step of the process. A large percentage of the paper comes from the people who are willing to do the work and devote practically ALL of their free time to the paper, GPA be fucked.

What else do you want us to know?

The paper was founded in 2000 by disgruntled former staff of The Observer, which was our 'competition' until 2009, when the two papers merged.

What kind of publication is

BSJ?

Bard's science writing publication in the broadest sense of the term. What makes us truly unusual is that we fulfill so many roles in one publication. In explaining different aspects of BSJ I've described us as an undergraduate science journal, a science-centered campus newsletter, a collection of Science, Technology, and Society (STS) essays, and a science-themed creative writing magazine. And yes, a lot of times, it feels overwhelming, like we're over-reaching, but I honestly think that it's important to promote a dialogue between Science and the Arts and Humanities, and to do that, you have to get them all in the same place.

How long has BSJ been around?

One semester.

How many people are actively on staff and what is your circulation?

4-5 writers and peer review editors, with [about] 100 copies printed twice a semester.

What kind of submissions do you publish?

Write-ups of student science experiments, science essays and campus news, fiction and artwork. [We also send] drafts to [a] panel of anonymous peer review editors, just like at professional scientific journals.

How many submissions have you received this year? How many are from staff?

Had about 20 people submit things, of which 30 submissions published. Probably half of the nonfiction articles come from staff. Research, Fiction, & Art tend to come from non-staff.

What else do you want us to know?

[We have] a "HAIKU VOLCANO!," a paper mache mascot in Kline.

How many submissions have you received this year? How many are from staff?

~400, of which 90 were published. 21 [from staff], which seems like a lot but we subject the staff to the same process. It's all name blind - that's part of our mission. I think there's a high level of staff material printed because a lot of the people attracted to working on the publication are talented in their field and talented enough to have a good sense of how to curate a publication.

What kind of publication is

Lux?

Non-theme based, fully student funded, student-staffed literary magazine on campus. We

have first-rate writing by first-rate writers. We also have a great staff who pour hours of their time reading and critiquing every submission we get. We don't accept or deny things lightly. It's a long process and we hope that it shows.

How long has Lux been around?

Four years.

How many people are actively on staff?

14 staff, with ~500 copies once a semester

What kind of submissions do you publish?

Any good quality fiction, nonfiction, poetry and art. We have recently begun accepting short plays.

How many submissions have you received this year? How many are from staff?

260 submissions, of which 69 were published. Lux doesn't accept staff submissions. We feel that in order to provide fair judgement of work we can not also be considering our own. Magazines like us that accept staff submissions--even if judged blindly--always seem to have a lot of staff member writing, even if that writing/art isn't as good. Lux is competitive enough as it is, we only have a 26% acceptance rate.

What else do you want us to know?

Lux has been around as a lit mag in various forms since the early 2000s, first as Verse Noire and then as Lux beginning in the fall of 2008. Believe or it not, Lux has its roots in an S&M club from the 90s called the S/M ACES and another called S.I.L.K. We still have a bunch of S.I.L.K. stickers.

What else do you want us to know?

It only publishes once year so it's more substantial - a bigger, longer publication. We're the only publication that includes all forms of media: we have all types of visual art, a DVD component with music and video, poetry, prose and this year we're publishing a scientific essay. We're the only publication that takes submissions from other countries and BPI, and one of few with faculty material.

OPINION

PHOTO: DYLAN GILBERT

alex d'alisera A LOOK BACKWARD, A STEP FORWARD

Throughout the course of my first year at Bard, I have had the distinct pleasure and honor to be given the space for an opinion piece in each issue of the Free Press—a space that allows me to freely express myself on every topic from Republicans to Kony to the College Board. In this final issue of the 2011-12 academic year, I would like to partake in a moment of personal reflection in which I look both forward and backward, to the future and to the past.

And so the story goes.

Initially, the college admissions process was a disastrous time for me. I, like many other American youths trying to navigate their way through this inherently flawed system, found myself in the difficult position of being too poor to pay for college without assistance, but not being quite poor enough to qualify for most types of financial aid. The most painful part of the situation was that I was qualified enough

to be accepted across the board, but I simply could not afford the monumental cost of higher education. Despite this, schools far and wide refused me all but the smallest amount of financial aid.

As my senior year of high school was winding down, most of my college notifications had come in the mail, and by this point I had resigned myself to attending the University of Arkansas, a school near which I had grown up. Despite the fact that it is a very strong state school, I could not stomach the idea of being a student there. The idea of four more excruciating years in Arkansas (in addition to the twelve I had already spent growing up there) literally made me ill, physically and emotionally.

Yet when I was at my lowest point, either by the power of the universe or something greater, I was hit by a stroke of serendipity.

The very last piece of college mail I received was a financial aid package from Bard—a small liberal arts college that I knew virtually nothing of, and had only applied to on a whim. Based on everything that I had received so far, I had no reason to expect anything but a few measly loans or maybe a grant for a few thousand dollars. Instead, my eyes met a figure that shocked me greatly, made me tear up, and caused the paper to fall from my hands.

I now knew that I could afford to put Arkansas behind me. Before that piece of paper hit the floor I knew that Bard would be my home for the next four years, and that it would serve as the educational base from which I would launch

into the trajectory of my life.

I am, and always will be eternally grateful for that.

A few short months later on a boiling August afternoon, I showed up at Bard not quite knowing what to expect. I had been granted an amazing opportunity, was quite nervous, and was terribly excited to take full advantage of my new situation.

Very quickly I discovered many things. I discovered a new passion for the classics, for studying the glory of Greece and the grandeur of Rome. I discovered the joys of regularly writing for a newspaper. I discovered many new works of literature, history, and philosophy that I never would have considered studying before.

But perhaps most importantly, I discovered the unending importance of a true liberal arts education.

I learned the benefits of close student-professor relationships, the value of small class sizes, and the significance of being taught how to think rather than what to think. I learned that I wasn't here to be "trained" or "specialized" in any way; instead, I was here to be educated in the most effective and beneficial way possible.

For this too, I will always be grateful.

As the Class of 2012 prepares for a new chapter in their lives, we the Class of 2015 are turning the page on our first year of college. Based on my own experiences, I have gained the utmost confidence in Bard's system of education. With this confidence in hand, my friends, I am convinced that our collective futures will be nothing but bright.

BY JEREMY GARDNER

THE PROBLEM WITH MAXIENT

While many fret over the "constitutionality" of the student elections, a much greater menace to student integrity looms before us: an anonymous, online "student reporting" system that will be implemented next semester.

What does it take for your angry, drunk ex-boyfriend to get you in trouble?

I wish I had an amusing answer. But instead, all he needs is a malicious tale and, as Arthur Holland Michel, Chair of the Peer Review Board, puts it, "just the click of a button." And an anonymous click at that. Before his hangover is gone, you may find yourself before Mr. Michel because an Area Coordinator somehow found out where your ganja stash was.

Welcome to Maxient's "Student Conduct Software," to be implemented next semester.

I have several applicable anecdotes to highlight the disturbing implications of what is more or less an anonymous snitch system. However, for the sake of indemnity, I will stick to the hypothetical.

I personally believe that when somebody has a problem with another's behavior, they should address that person. And only when that fails should they directly contact authorities. In theory, however, Maxient is a respectable system, one that allows students to report policy violations and concerns about their peers; for those without amour propre, at least. But Bard's chosen version of the software has one egregious flaw: anonymity.

The balance between recording conduct and not compromising student privacy would appear to be a dilemma for administration. But there seems to be no such consideration for vindictive accusations.

Apparently, that dilemma only exists in my mind. I

haven't heard a single peep about the software's implementation, despite the school's choice to opt out of having students sign in to make a report about their peers. To put it simply: all potential safeguards against false allegations made by other students have been removed.

Notwithstanding my personal perspective, it does not take a rocket scientist to recognize the potential for abuse inherent in an anonymous reporting system. Furthermore, the system does not only facilitate incognito snitching; it will also engender a sense of distrust in the community, with the possibility of more serious ramifications for student privacy.

Let's say a student is approached by her Peer Counselor or AC because of an anonymous report. A couple of spiteful former BFFs have reported a nonexistent eating disorder or suicidal tendencies. Perhaps a guy is accused by some weasels of having child pornography or files stolen from a teacher on his computer. Would the school ask to search his device? Regardless, such suggestions have the potential not only to shock and offend these individuals, but also to hurt them and undermine faith in their peers.

Did I mention that all information in the Maxient system, even patently false reports, has the capacity to be subpoenaed? In other words, if you find yourself in trouble with the law, and a prosecutor is looking for evidence, they can search through these files.

It just seems preposterous to me, after a year in which student accountability has been shamefully low, that administrators can appear so oblivious to the implications of instituting such a system.

Writing this, I sort of sound like a conspiracy theorist

who believes he's being monitored by the government. Oh wait, I do believe that. My files will be online, probably available to more people than I can count on my fingers, and I'm totally defenseless against accusations by my enemies (aka the French.) Fortunately, I have reformed since the days of my delinquency and I can't imagine what I could be accused of. But how many students here have vices that they (justifiably) do not want administrators to know about? Where do we draw the line between "concern" and "privacy"? I think it's baffling that students are up in arms about security cameras, which can only provide palpable evidence, when there is a system that is as reliable as a teenage girl in 1690's Salem. We don't need witch trials here.

Area coordinator Nick Stroup of Cruger Village told the Free Press, "If [Maxient] doesn't work, it might be something that doesn't last very long." I don't even want to begin to fathom what "very long" means. Five, ten, twenty false accusations? A lawsuit?

If we lived by the "Golden Rule" at Bard, this system would work. However, a more accurate credo of this school is "Bard Borrows." Call me crazy (as I most certainly am), but I'm terrified. Not as much for myself as I am for this community.

It's both tragic and telling that a matter so devoid of student dialogue is perhaps the most consequential to students at Bard.

My hero Ben Franklin once said something along the lines of, "Any society that would give up a little liberty to gain a little security will deserve neither and lose both." I hope he wasn't right.

BRINGING DEMOCRACY HOME

BY ARTHUR HOLLAND MICHEL

For an institution that claims to defend and promote true democracy, Bard is exceptionally bad at democracy on our home turf. Our Student Government elections are a mockery of the democratic process. Our candidates personally approach hundreds of students, computer in hand, offering chocolate covered pretzels in return for a vote. There is a name for this: clientilism. In weak democracies, it is a common practice, but in strong democracies – in the kind of democracy that Bard seeks to promote – it is illegal. It is a form of electoral coercion that completely goes against the ideal of freedom of political choice. Both our incumbent and our president-elect used this tactic. It therefore seems to make all the difference between winning and losing.

Our current president, after winning in this way, made an even more disturbing allusion to a weak West African democracy: she passed a constitutional amendment to change her title from Secretary to President. To be clear, a president has the power to veto a government bill; a secretary has no such power. Even though this motion was largely symbolic – the student government president still doesn't have veto power – it all just felt a little too sinister for the kind of strong democracy we're trying to be.

Another election candidate, who'll remain un-named, hosted a campaign kegger in Tivoli. Now, alcohol isn't necessarily an enemy to the democratic process. But breaking campaign principles during the campaign is. One of this candidate's platforms was to increase the number of campus events in order to reduce the number of off-campus parties that disturb the local community and encourage drunk driving. In other words, to reduce the number of parties like the kegger.

But these are just symptoms of a deeper kind of blight. We don't respect our Constitution. We treat it like an obscure amalgamation of words that "nobody really looks at anyway," instead of the cornerstone of democracy that it is. The recent controversy over the election results would never have happened if the Student Government had read the Constitution closely. Nor would the controversy have lasted so long had they not taken up the argument that since we don't follow some parts of the constitution, we needn't follow all the provisions governing electoral procedure. Well, in that case, why have a Constitution at all? If we choose to selectively ignore a provision governing electoral procedure, we undermine the legitimacy of the entire document. In doing so, we waive the guarantee of the rights and protection that it provides us.

To be fair, the Student Government has been working to revise the Constitution over the last three months. But in the meantime we can't pretend that the rules in the current Constitution are actually just guidelines. We can't intentionally ignore any part of it, however inconvenient. In my eyes, the election controversy was, above all, about preventing this kind of mess in the future. It was about securing the right of our students to the protection of a binding constitution. Ultimately, the Constitution was followed at the student forum of May 11, but only as a result of a wide, student-led pro-constitution movement. We shouldn't need such a movement every time the constitution is violated. Holding our government accountable should be the norm, not the exception.

Because the kind of pantomime of the last month doesn't suit Bard very well. We're supposed to know about strong democracy. Strong democracy is what the Center for Civic Engagement, the Human Right Project, and our satellite institutions are all about. We learn about democracy in class every day. We're admired by other institutions for the intelligent way we think about democracy. And yet when it's our turn to try it for ourselves, we pretend that a constitution is something to be aware of, but not necessarily something to be followed. It's not that we have bad intentions. None of us really are like Robert Mugabe. We're just acting the way political figures always act in weak democracies. Rules are inconvenient because they often make it harder to get things done: but they're there to stop us from doing the wrong thing. It's best that we follow them.

People might blame the problem on student apathy – that not enough students care about government. But that's not an excuse to break the rules of democracy. And anyway, the forum of May 11 proved that we are anything but apathetic. Whatever the reason for Bard's weak democracy, the events of the past few weeks should serve as a wake-up call. We have to take democracy much more seriously. We need stricter guidelines governing electoral etiquette, and clear avenues by which to hold our government accountable. Not only because this is the only way to ensure proper student representation, but because we have to practice what we preach. It's time to bring democracy home.

BY LEVI SHAW-FABER

A RESPONSE

IN DEFENSE OF THE FARM

In the April issue of the Free Press is an interesting piece entitled "Rethinking the Bard Farm" by Otto G. Berkes, Jr. He expresses his concerns about the feasibility and scale of the farm. As a student representative of the farm, I will address these concerns and provide an update on the farm's progress.

Berkes's first concern is that Bard does not currently have a farming community and it is going to be difficult for the Farm Coordinator, John-Paul Sliva, to teach the irregular student workforce to operate the farm. Sliva is not just a farmer. He is a food activist. He knows the work that is needed to make this farm a success and he will gladly contribute all the time it takes to make it happen. Unlike Paul Marienthal, the Trustee Leader Scholar Program (TLS) director and a strong advocate for and contributor to the farm who also runs the community garden, Sliva's only job on campus is to make the farm a success.

Running a farm requires extensive knowledge and experience, but working on a farm does not. Most of the tasks that student volunteers will be doing take less than ten minutes to learn. This summer, six students a month will be paid to live on campus and learn to care for the farm. These students will carry out the tasks that require more knowledge and experience. They will be the "stable support system" that Berkes claimed the farm lacks. Sliva says by the end of their one- to three-month stay on the farm, these students will have a strong background in the inner workings of a farm and will be able to help him continue the farm for many years to come.

Berkes writes that the campus's food provider and distributor, Chartwells, is used to ordering food from a global market and thereby not having to worry about whether or not vegetables are in season. This is true and might require a slight adjustment for Chartwells' staff, but Sliva is working closely with Chartwells to provide what they need. Sliva will give Chartwells a list of the variety and quantity of vegetables that will be ready a week in advance, so that they can plan their weekly menus accordingly. Berkes' thought-provoking article opens up a dialogue about re-thinking our food's seasonality, taste, and quality, and we at the farm support his inquiry.

As Berkes says, not all of the produce will be perfectly formed like the vegetables found in the supermarket, but we are confident that when you taste the difference between Bard Farm-grown produce and store-bought produce, you will not care if your tomato is slightly asymmetrical.

Berkes' next claim is difficult to comprehend. He expresses his concern about the scale of the farm, claiming that our 1.25-acres will not be able to produce nearly enough food. It is almost impossible to predict how much food we are going to produce, especially in the first year. The soil is going to take a few years to build up

a good pH and the correct amount of nutrients, air, and water for the plants we want to grow. Berkes claims that in the US, an acre of land is expected to produce 10,000 pounds of food, not nearly enough to feed the school. But this number is based on the entire country's food production, and much of our farmland is devoted to soy and corn, two crops that are rarely used as fresh vegetables. Other than a small plot of corn and crimson clover for Justin Gero's senior project (which will test whether crimson clover provides enough nitrogen to the soil for growers to abandon nitrogen fertilizer), the Bard Farm will not grow corn or soy and will provide Chartwells with whole, fresh vegetables with up to 30 percent higher nutritional value than conventionally grown vegetables. Conventionally grown vegetables are bred to withstand long distance transportation and have a long grocery store shelf life. This breeding has caused these vegetables to lose much of their nutritional value. This means that a person will get more nutrition from fewer pounds of Bard Farm produce than conventionally grown produce. Not only will our 1.25-acre farm produce more fresh vegetables than 1.25 acres of a conventional American farm, but the Bard Farm will also produce vegetables that are vastly more nutritious.

Currently, John-Paul Sliva has many varieties of vegetables already started in greenhouses in the area. When they are mature enough to be planted in the soil, we will create 166 63-foot beds and transplant the plants into the soil. We will also grow other plants from seeds planted directly in the beds. We have already dumped two truckloads of cow manure on the site and a local farmer named Dan Streib has tilled and disked the plot. Next we will create the beds and lay organic compost that Shabazz Jackson, an environmentalist who runs Greenway Environmental Services from the Vassar College Farm site, produced.

Two of the most exciting crops that we are growing are cranberries and hops. We will be the first farm in the area to grow cranberries, so they will be a coveted commodity that we will sell to local restaurants. Hops are the flavoring ingredient in beer and we will sell these hops to a New York brewery that will create a Bard brew.

Whenever someone hears that I am involved in the farm, the first question they ask me is, "What will you guys be growing?" I almost always respond, "Think of a vegetable and we will grow it." Because my response is never enough, here is the complete list. We will grow Heirloom varieties of cucumbers, kale, broccoli, cabbage, cauliflower, red onions, eggplant, fennel, romaine lettuce, bell peppers, pumpkin, watermelon, swiss chard, summer squash, tomatillos, tomatoes, green lettuce, cherry tomatoes, carrots, beets, arugula, potatoes, green beans, soybeans, radishes, mesclun, cranberries, basil, parsley, rosemary, and thyme.





SPORTS

PHOTO: WILL ANDERSON



UPDATES /// HIGHLIGHTS //YEAR IN REVIEW //

BY KURT SCHMIDLEIN

Junior Perry Scheetz won the Liberty League steeplechase on Saturday, April 21. Scheetz won the 3,000-meter event hosted by Rensselaer Polytechnic Institute (RPI), and in so doing broke her own school record. She is the first Bard individual or team to become a Liberty League Champion. Scheetz broke her own record in the 3000 event again a week later, again at RPI, and won the event again at Vassar the following weekend.

Men's and Women's tennis were both eliminated from the Liberty League Tournament by Skidmore College. Both Skidmore teams were ranked first in the tournament; the Skidmore Men's team is the defending Liberty League Champion.

At the annual Student-Athlete Awards Banquet, Scheetz and senior Kim Larie received the Female Student-Athlete of the Year Award. Seniors Nick Chan and Jacob Hartog both received the Male Student-Athlete of the Year Award for the second year in a row.

Chairman of the Bard Board of Trustees Charles Stevenson Jr. was supposed to deliver the banquet's keynote speech but was unable to attend due to inclement weather.



BY KURT SCHMIDLEIN

PHOTOS: WILL ANDERSON

The expansion and renovation of the Stevenson Gymnasium will be completed by mid-June. "We are on schedule, we are very pleased with the construction company and with the way all of the layers are coming together," Director of Athletics Kris Hall said.

The expansion, which is located on the eastern side of the existing building, will feature four new squash courts, office space and a multi-purpose room. The majority of construction will be completed by May 21, at which point Storm King Group Inc., the construction company, will vacate the premises and Anderson Courts [and Sports Services, Inc.] will install the new German-imported squash courts.

But some parts of the expansion will remain unfinished, according to Hall.

"There are some things on our wish list that we're still not sure about, everything from landscaping to the use of the upstairs mezzanine above the offices," Hall said. "We'd like to finish

that space; it's currently designated as storage."

Efforts are ongoing to raise more money so that the mezzanine can be turned into a team video room or a study space.

The renovation will be finished around Commencement. The space that was previously occupied by squash courts will become a cardio and fitness area, featuring treadmills and weights. There will be 33 assorted cardio machines, about double the current supply, and the current weight room will be a combined spin room and stretching space.

The renovation and expansion were announced in October after donations were made by Charles P. Stevenson, Jr., Chairman of the Bard Board of Trustees, and two anonymous donors. Stevenson donated the funds for construction of the existing gym, which was built in 1989. He also donated funds for Stevenson Library, which was built in 1992.

RUGBY TEAM Q&A



Free Press: From the perspective of a non-sports person, this looks a lot like football. How is rugby different from football?

Andrew "Frank" Levy: Rugby is a cross between football and soccer. Football is a very strategic game. It's very coach-oriented. It's like a chess game. Rugby is continuous. When a tackle happens, the play doesn't stop. It keeps going. It's like a mad tug of war except with pushing over the ball. It's called a ruck whenever a tackle happens. It's high motor all the time. It's very fluid. That's where the soccer comes in.

FP: What's it like to run towards people knowing you're going to hurt yourself?

AL: Rugby's not for everybody but it's for everybody to try. Everybody should give it a shot. You never know if you're gonna have the guts to take a hit or to give one—the only sport I played before rugby was



World of Warcraft. The fear of getting a hit and giving a hit is what makes it exhilarating and what makes it fun. When I get a ball, I'm not looking for contact but I'm looking to get a guy's jersey and drive him in front of me and throw him aside. It's really fun to hit somebody and drive into them. It doesn't matter how big you are, there's a position for you in rugby.

FP: Is the key size or speed?

AL: The key is neither. It's technique. I kept "Rugby for Dummies" in my bathroom and whenever I needed some quality time in there, I'd learn something new about the game. It's knowing what to do. Ninety percent of rugby is knowing where you need to be, knowing when to make a pass, knowing when to fake a pass, and knowing when to call out bad passes that look like they might injure your player. Rugby is a team game. If I pass the ball to you and you get hit, that's on me. It's all about trust.



FP: How do you feel about having been such underdogs for so long?

AL: Bard has always been that team that people said "You guys are small but you've got heart" and that's always what we take when we get clobbered [by] huge meatheads, until recently. It's unfortunate that I'm graduating because next semester, this team could take the division.

FP: Is there a level of mutual respect between you and players from the other team?

AL: Oh yeah. After games, we have a rugby social where we have songs and traditions. There are songs that every rugby team in the country knows and teams will trade songs. They'll have Zulus. When you score your first try, you'll be the Zulu Warrior and we'll sing "Hail Zulu Warrior" and we'll punt a ball and the Zulu Warrior will strip down to their boxers and



PHOTOS: JUSTICE APPLE

retrieve the ball. It's not hazing. It's just safe fun.

FP: Is it almost a rite of passage to get a nickname on the rugby team?

AL: Rugby nicknames are a pretty big part of the rugby lifestyle. My name's Andrew, my real name, my rugby nickname is Frank because when I was a freshman, there was a senior on the team named Blaine. He was a giant guy from Tennessee. Big southern gentleman. One day, he came up to me on my first practice and said "Goddamnit. I want more friends named Frank. You, freshman, your name's Frank." And I was like "Okay, man, don't hurt me." Then a professor started calling me Frank and it just caught on. More people call me Frank than Andrew.

Nicknames come when a story happens. Like there's this rookie named Bellman who's called Chips because he used to dress like a highway cop. Or Doctor Reverso who got his name from a rookie mistake. We were playing this team called Montclair State. I passed the ball to him from a line-out and he takes it, looks at it, and runs in the completely wrong direction, runs toward our end-zone, and we're like "No, no, no, turn around, turn around!" The other team is confused that they think it's gotta be a penalty or something so they just let him go and then, he realizes what he's doing, so he makes a slow lazy loop around the field and brings it back and eventually turns it into a gain of yards.

FP: What would you make of the comment that rugby is Bard's closest thing to a fraternity?

AL: I think it's great that Bard doesn't have Greek life, which is extreme clique-ishness; Bard Rugby isn't like that. We invite everyone to our socials. There are good elements to a frat though. You get a close circle. But you don't get the extreme hazing or the exclusivity.

FP: So it's like a fraternity with all the good parts?

AL: Yeah, that's pretty much it. All the pros and none of the cons. Well, a different set of cons that include bad backs and rolled ankles.

RE: BARD TWEETS

Jordan @Jordan_Shines
@CharlotteBronte Fuck you and your books.

Kevin Lyttle @Kevinlyttle
Hey soca luvahs I'm back and getting ready for Bard college this weekend, New York here I come!!! #soca

Robbie Brannigan @robbiebrannigan
I wonder if there will be enough seats on the shuttle to the Republican Primaries

ENZO shalom @the_real_enzo
Stephen shore walking around campus with an Hermes catalog in his hand. #thegoodlife

Zoe Groomes-Klotz
@locawaka
Why didn't we get hologram beastie boys?! #springfling

Will Anderson @willanderson
My heart goes out to anyone who had to watch me eat that bagel alone in Kline. I hope I didn't ruin your entire day.

E Doubleyou @bully_rook
"hey guys let's go camping" "great idea, where should we go?" "how about in front of the campus center!" #why

Teju Cole @tejucole
The student who just sent me an email with a smiley face in it will receive an emoticon in lieu of a final grade.

Two Boots @twobootsnyc
@BARDCollege We're so excited! Especially for the live music stage, dining room, full bar and awesome Bard-inspired art! Get hungry!

ADAM "MCA" YAUCH



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CONGRATULATIONS TO THE CLASS OF 2012