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Bard College

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# FR





# bard free press

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## LAYOUT

will anderson  
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## PHOTOGRAPHY

will anderson  
joann lee  
anna low-beer  
charles mcfarlane  
brian strigel

## WRITERS

zachary barnett  
abhinanda bhattacha-  
ryya  
diana crow  
ben ellman  
jeremy gardner  
defne gencler  
david giza  
naomi lachance  
hannah leclair

## mel mignucci

stasha moreno  
ben powers  
anne rowley  
saim saeed  
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lenny simon  
gleb vinokurov  
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## THANKS TO

otto berkes jr.  
paloma dooley  
kent dunne  
rory hamovit  
austin hinkley  
maya sommer



cover by paloma dooley

photo by maya sommer

back by kent dunne

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## [ CORRECTIONS ]

1. The September article 'Baseball Field Update' stated that the baseball team "should be able to begin playing next fall." It should have said that the team should be able to begin playing on the new field by next fall - the team has been schedule to use other fields in the area until the new field is complete.

2. In the September article "An Influx of New Faces," senior Jonah Peterschild was not included in the list of new assistant coaches. We regret the omission.

3. In the ECLA Roundtable, the names for each student were not received until after our print deadline. The students' names were: David Kretz, Dan Barbuлесcu, Inasa Bibic and Zachary Barnett.

# NEWS-BRIEFS

/ BARDFREEPRESS.COM

## COMMUNITY GARDEN GIVING THE GARDEN BACK TO THE STUDENTS

BY STASHA MORENO

Monday night, Paul Marienthal hosted a meeting in Kline about the new direction the community garden will be taking, and it's up to the students to decide what that is.

Marienthal announced that him and John Paul Sliva will be stepping down from managing, maintaining, and harvesting the garden.

"It's time for the garden to have a new life," Marienthal said. "It was a booster for the farm; something else has to happen to it now."

Marienthal has been the backbone of the community garden since its initiation. He has maintained the garden for the past 15 years, with the help of students, and without pay. Marienthal is expecting another child in March and will no longer have the time he once had to spend on the garden. Sliva has also put a lot of effort into managing and maintaining the community garden, but now he will be focusing on the Bard Farm. They are giving the responsibilities of the community garden back to the students.

Both Marienthal and Sliva will still be overseeing the garden in order to protect the 15 years worth of work that has been put into it, but they need the students to take leadership. By this spring, they hope to hand over responsibility of caring for the garden to students.

Who is going to take on the responsibility of the community garden, and when? That is up to the students.

As Marienthal said, "Tag, you're it."

If you are interested in helping with the community garden, contact Alexia Mills at am3395@bard.edu or Antonia Perez at ap6393@bard.edu. This Sunday there will also be a workday in the garden that everyone is welcome to take part in.

## ALICE WATERS TALKS TO BARD

BY JP LAWRENCE

Bard College is in preliminary talks with noted foodie Alice Waters about a possible food partnership.

President Leon Botstein met with the pioneering chef in San Francisco and then again in New York. Botstein said Waters was curious about Bard's work in public schools and wants to meet about improving the food provided to children.

Waters, described by the magazine "Restaurant" as "the mother of American cooking" and "the most important figure in the culinary history of North America," is a fervent campaigner for

sustainable food.

In 1995, she founded the nonprofit school "The Edible Schoolyard" in a vacant lot at Martin Luther King Jr. Middle School in Berkeley, Calif. The project aimed to integrate an organic garden into a school's curriculum and culture. All students at the school grew, harvested and prepared their own food, and teachers connected garden and kitchen lessons to science and humanities classes.

Waters' Chez Panisse Foundation now supports five school garden and kitchen projects in the United States.

Such a program at Bard or its early high schools would be a huge undertaking, Botstein said, and he cautions that all talks are preliminary.

Vice President for Administration Jim Brudvig has been assigned to explore options of, "starting with the farm," improving dining and food provision on campus and at the Bard high schools.

Botstein said the Bard Farm, which Waters was aware of, might someday be connected to the campus's chemistry, biology and social sciences programs. But for now, the focus lies elsewhere.

"While there's huge potential—and I do think in the long run it needs to be integrated into the curriculum—that's not at the moment one of the things we'll be talking about," Botstein said. "It also needs to be done at a high school level."

## STUDENTS TAP INTO PITFALLS OF PLASTIC BOTTLES

BY TOM MCQUEENY

Student government is now working with both the Student Life Committee and the Environmental Collective to stop the sale of bottled water on campus.

Spearheading the campaign, sophomore Sophie Lazaar of the Student Life Committee is hopeful that Bard College can go bottled water-free by the end of this school year.

Though the Environmental Collective tried and failed last year to ban water bottles, Lazaar believes the problem is still just as urgent and that with the help of Student Government and Student Life Committee, it can be solved.

She sees it as a problem of health, the environment, human rights, and above all, misinformation. She points to the controversy on the Student Government Facebook group as evidence of this misinformation. According to Lazaar, many students were worried that tap water is not as safe as bottled water—which, she says, is a result of

the marketing scheme of bottled water companies, and isn't true.

Lazaar's point has validity—In the United States, the Environmental Protection Agency (EPA) regulates tap water and checks it over 100 times a day. Bottled water, on the other hand, is regulated by the Food and Drug Administration (FDA) and is only checked once a month. Seventy percent of that bottled water is exempt from the FDA standards that tap is required to meet. Forty percent of bottled water gets shipped from a city water system and gets a nice logo slapped on the side. Eighty percent of used water bottles pile up in landfills.

Bard gets its own tap water from Red Hook and the Sawkill Creek where it goes through a nine-step purification process at the nearby waste treatment facility. On the other hand, caffeine, pharmaceuticals, heavy metals, radioactive isotopes, fertilizers, and BPA, a toxic compound used in most plastic bottles, have been found in

bottled water, according to the Natural Resources Defense Council.

Though for many students, the issue is not that they prefer paying for water, but that they just enjoy being able to conveniently transport water when they need it.

Students have proposed alternate ideas—installing more water fountains or encouraging reusable water bottles and filters. President of the Student Government Association Cara Black retorts, "a plastic bottle to carry filtered water around with will be using plastic too (and these plastic bottles are thicker than regular bottles) and the water filters are made of plastic." She added, "it's a hard problem to solve."

Lazaar remains hopeful that this campaign will succeed.

"Chartwells is only going to listen if students say they want tap water, and it's up to students to become more motivated about their safety," Lazaar said.

## FOR SHUTTLE SOLUTION, A SLOW START

BY NAOMI LACHANCE

Tivoli Delivery made a quiet debut this weekend. The new transportation system, available exclusively for the 256 Tivoli residents enrolled at Bard, gives rides on Thursday, Friday and Saturday nights from the Old Gym to the Center of Tivoli. Run by the Student Resources Group (SRG), the ten-passenger van drove five students home over the three days.

"It needs to be better known," sophomore Lily Moll said, who was hired by

the SRG to drive the van.

SRG Executive Director Jasper Weinrich-Burd noted that this past weekend was quieter because it was Family Weekend. "I'm looking forward to seeing how it works on nights with lots of on-campus events," he said.

Organized by the Student Resources Group and brainchild of President of the Student Association Government Cara Black, this new program became desirable when, at the beginning of the

semester, weekend shuttles to and from Tivoli were reduced.

"This is really helpful for Tivoli residents," said freshman Theo Lowrey, hired by the SRG as a Tivoli Delivery navigator.

The existence of the new service is contingent on student conduct. In the event of student misbehavior, drivers and navigators have been instructed to call security and deny that person a ride.

"Bardians, there is a LOT on the line

here," wrote Black in an email to the student body. "PLEASE make sure your behavior is respectful because this service will be taken away if we are not mindful of our own and other's behavior."

Despite Tivoli Delivery's slow start, Weinrich-Burd remains optimistic, and hopes that the service will encourage a stronger sense of on-campus community.

"I'm super psyched," he said. "We've gotten a lot of positive feedback."



# 50 WAYS TO MAKE A FARM

## THE STORY OF HOW KICKSTARTER KICKED THE CURB

BY WILL ANDERSON

One week and three days. That's how long the Bard College Farm had to raise twenty thousand dollars. It was early March in 2012, the college had just shot down the proposed summer classes that might finance the farm, and John-Paul Sliva, the farmer spearheading the project, had job offers luring him elsewhere. The clock was ticking.

The story's end is by now familiar: the farm did raise the money, Sliva still works at Bard, and a farm exists just west of Manor. And this was made possible partly by the highly publicized and highly successful Kickstarter campaign. In fact, the farm was the first Bard project to use the crowdsourcing tool. But it will also be the last. The Kickstarter campaign, while successful, caused a number of red flags to arise in the Development Office, the Levy Institute, and the Center for Civic Engagement. And it was Kickstarter, the tool that led to the farm's fundraising success, which nearly caused the project's failure.

### A PROJECT IN BLOOM

The story begins two summers ago when Sliva, just out of graduate school for home-building, was looking for his next project. A friend had referred him to Paul Marienthal who was seeking help with rebuilding the community garden at Bard College. Sliva had experience in agriculture, and a longstanding interest in sustainable food practices and politics. He was soon brought on to head the project with Marienthal.

But the project expanded, ideas grew, and soon Sliva found himself extending his time at

*The initial financial backend to the farm was lost, and there was no clear alternative.*

Bard from one summer to one semester. Focus on the garden shifted to the idea of a larger, more impactful space: a college farm that could both provide produce to the dining hall, and a learning experience for those interested in agriculture. The initial idea featured a farm with summer classes surrounding it that would supply the necessary labor and funding.

"We switched the location from near the community garden to behind Manor. The size of it expanded, the mission of it expanded, and we tried to really make it tie in academics," Sliva said. "There was a huge response from students. The energy was there."

But the support was not. Marienthal proposed the idea to the college at the end of 2011. According to Sliva, the idea was immediately shot down. The initial financial backend to the farm was lost, and there was no clear alternative.

However, the student enthusiasm that had bolstered the project was still there, and a new proposal was drawn up by Marienthal, Sliva, sophomore Carter Vanderbilt and Joy McManigal from the Center for Civic Engagement. This proposal axed the academic integration present in the original plan, and asked the college to help pay for some of the start-up costs.

"We ended up having a two-hour meeting with Leon, James Brudvig, and a bunch of heavy-hitters," McManigal said. "We had a back-and-forth of what [the farm] could be, and the end of the meeting Leon said, 'Ok, how about this. If you can raise \$20,000 in the next 3-weeks, Bard will triple your funds.' It was kind of like 'Yeah, okay, get out of my office.'"

### AN OFFICE ACROSS THE STREET

A short time after the meeting between President Botstein and the farm coalition, Robert Laity, Assistant Director of the Annual Fund, received a phone call. The person on the other line was Marienthal; he had a question about fundraising. The \$20,000 goal put forth by Botstein was proving difficult to achieve. Through the Center of Civic Engagement, the farm coalition had contacted "like-minded" alumni who might be willing to donate to the cause. None responded.

Sliva had suggested to Marienthal the farm use a service known as Kickstarter, a crowdsourcing fundraising tool based on the internet. Marienthal wanted to know what Laity thought about the service, and if it would be appropriate to use as a fundraising avenue. Laity said he would look into it, and get back to him.

But then, much to the surprise of Laity and the Development Office, the Kickstarter campaign went live shortly thereafter, on March 9, prior to any feedback from them. From the farm's perspective, the campaign had to get up as quickly as possible, and any haste was out of necessity. But the Development Office had learned

about the Kickstarter campaign just as it was preparing to tell the farm it would not be an appropriate avenue to raise funds through. And to complicate matters even more, the campaign was beginning to gain traction faster than anyone could have predicted. In the first week, 57 people had donated, and more than \$3,000 had been raised. Three days later, this amount had doubled. By March 21, 61 percent of the campaign's \$12,000 goal had been met.

Thus, a service that was deemed inappropriate was not only being used, but it was being used with great success. The Development Office's reasons for not using the service were primarily based on two factors: the first factor was that Kickstarter explicitly prohibits non-profit organizations like Bard from using the service. The second factor was the processing and service fees would take up to 12 percent of the money raised. But regardless of this, the campaign had been launched, and there didn't seem like any way to stop it.

#### OUR HOUSE, THEIR HOUSE

The essence of Kickstarter.com is crowd funding, a concept that has existed long before the internet. But by using the web, Kickstarter allows projects to gain attention and publicity that was once difficult to attain. The way Kickstarter works is that anyone can sign up, create a project, and then name a fundraising goal. Donations are often small in price but large in number; for example, 106 of the donations made to the Bard College Farm were less than \$100 each, while only 25 were greater than that. If the donation goal is reached, then the project creator receives all of the funds raised. If the project falls short of its goal, the creator gets nothing.

But there are restrictions to what kind of projects can go up on Kickstarter. For example, Kickstarter considers itself a platform for "creative projects... Everything from films, games, and music to art, design, and technology." There is a food category, with many projects similar to the Bard College Farm.

But the issue lies under Kickstarter's prohibited use category. It states, "No charity or cause funding [is allowed]. Examples of prohibited use include... promoting the donation of funds raised, or future profits, to a charity or cause." Because of Bard's nonprofit status, it falls under a 501(c)(3) organization, legally labeling it a charity. Thus, the project was technically nulled.

Additionally, all the money raised through Kickstarter could not directly go to Bard. Rather,

they had to go through an intermediary, whoever started the account. In this case, it was John-Paul Sliva. This means that all those who donated to the campaign were not actually recognized by Bard as donors, but rather the sum raised is all technically given by Sliva.

"I understand that some nonprofits use Kickstarter, but it is not a fundraising avenue suitable for Bard. It was clearly set up to fund individuals and small businesses, not nonprofits," Levy Institute Research Analyst Taun Toay said. "[It] creates a dubious situation with the IRS that Bard has no interest in encouraging."

According to Husten, there was also a more philosophical rejection of the service. Husten worried that those donating to the Kickstarter campaign might think that they were directly donating to the college, or think that they were contributing to the capital campaign. This prob-

*...The campaign had been launched, and there didn't seem like any way to stop it.*

lem arises when any student group attempts to elicit donations directly rather than go through the Development Office.

"If there are 10 different student groups out there [trying to raise money], you start to trip over each other and you look stupid," Husten said. "I've had parents say to me, 'I've just got your fall appeal and then I got a letter from a student group asking for money, what should I give to?'"

After the Development Office realized what was happening, they called a meeting with Marienthal, Sliva, and McManigal to discuss the next step to take. The initial idea was to shut down the Kickstarter campaign and ask those who had already donated to re-donate to the college directly. But that created the possibility of both dampening the energy already created around the project and losing the donations of people who might forget or forgo to re-donate.

Eventually the two parties agreed to keep the Kickstarter campaign in place. "The thought was 'let's get through this project, and then let's work on how we can do this better in the future,'" Husten said. In other words, the campaign would be finished, but Kickstarter would never be used

again to fund college projects.

#### A SEMESTER FORWARD

It has been six months since the Bard Farm reached their fundraising goal. Of this goal, \$13,000 was raised on Kickstarter, \$7,000 was raised from other fundraising efforts, and the college donated an additional \$40,000. Of the money raised on Kickstarter, nearly one thousand was lost to Kickstarter and Amazon fees. The money lost to Kickstarter was made up through a donation from Bard professor Mark Lytle.

Looking back, the Bard Farm and the Development Office have differing opinions on the necessity of using Kickstarter.

"There is no doubt that the project would exist [without the use of Kickstarter], but they would just have needed to use a different vehicle that was out there. The college could have created a restricted fund for donating, or they could have used a service that was like Kickstarter but intended for non-profits," Husten said. "I actually think going to an outside vehicle made sense... They just picked the wrong one."

McManigal is less certain. "We tried the traditional approach to fundraising, and got no response. So...could we have raised the money without Kickstarter? Sure, it's possible. But that's in the realm of anything is possible," McManigal said. "But likely? No. And certainly not in the time frame needed to get the seeds in the ground for this cycle."

Regardless, both parties agree on the importance of crowd-funding avenues. The Development Office is hoping to implement a Bard-operated service similar to Kickstarter in terms of function. In 2011, Middlebury College launched MiddStart, a donation website modeled after the crowdfunding approach of Kickstarter. Husten hopes that Bard will have such a service within the next year or so. But Sliva is not convinced that a tool like Kickstarter can be easily cloned.

"Kickstarter has done a wonderful job making money filter in from small sources to equal something large. [The site] gets a lot of people looking at it because it's so trendy and so ubiquitous," Sliva said. "That's a lot of clout to use by just making it a niche institutional donation page, and in terms of outreach I don't think an in-house service would be very beneficial."

In the meantime, the Development Office will keep fundraising, the Bard Farm will keep farming, and Kickstarter will keep funding -- just not in Annandale.



## CASH CAB

# UNMETERED PRICING LEADS TO INCONSISTENCY, UNFAIRNESS

BY NAOMI LACHANCE

Two years ago, current Bard senior Mariel Norris found herself stranded at the Poughkeepsie train station. Coming back to campus from New York City, she found that the Bard shuttle was full. She and the five other students left by the shuttle were offered a ride back to campus by a taxi driver.

"We figured since there were six of us, it couldn't cost that much and decided to accept the offer," Norris said. After taking "a very roundabout way" back to campus, he charged each passenger \$25. "We were quite taken aback," said Norris.

The majority of local taxis are not metered, which can lead to inconsistent, even unfair pricing.

"We should have been more wary and asked before getting in the taxi how much the fare would be, or insisted on seeing a meter," Norris said.

Rumors have circulated around the Bard campus of taxi drivers exploiting students and engaging in illegal price fixing.

Four local taxi companies charge \$20 to travel from the Bard campus to the center of Rhinebeck, about a 7-mile drive. A-1 Transportation, based out of Poughkeepsie, charges \$50 for the trip.

Ardie Simmons, a driver for Town Taxi of Red Hook, said that two years ago local taxis entered into intense competition with one another.

"Everyone lowered their prices, then brought them up, and we try to keep them about the same," he said. Since then, the number of cab companies in the area has been reducing.

"It just hasn't been as good as it used to be," Simmons said, citing high prices in gas and insurance as deterrents for enterprising individuals. Four of the seven phone numbers for taxi services listed on the Bard Transportation website are no longer functional.

"I think it's a damn shame what some of these guys are doing," said Bert Tremont of Red Hook Taxi. "They go out of business because they don't have enough business; that's what happens if you don't build any regulars."

The town of Red Hook places no regulations on its taxi drivers. "You can just go around and

[charge any price]," said Steve Cole, Head of Code Enforcement for Building and Zoning of the town of Red Hook.

Tremont said that often, unfair taxi services fly under the radar because of uninsured vehicles. These drivers, he said, also do not usually have a Class E license, the license required to drive a taxi in New York state.

Simmons, who has lived in Red Hook his entire life, said that many of these smaller companies are the ones disappearing, with larger companies taking over. His company, which has two vehicles and four drivers, has maintained business primarily because of connections with the community.

About two years ago, there was a taxi service that would purposely overcharge Bard students, Simmons said.

"We pushed him out. We don't agree with that," he said. A driver for Blue Top Taxi of Kingston concurred that the majority of local taxi businesses treat drivers fairly, especially in terms of pricing. Tremont spoke of drivers that use unfair practices being arrested but was unable to elaborate.

Transportation Coordinator Jeffrey Smith said that he has not heard any instances of unfairness regarding taxis, but he encourages students to ask about pricing before getting in the vehicle and to meet with him if drivers exhibit unfair practices.

Recent shuttle schedule reductions have made taxis more integral to Bard students' abilities to travel off-campus. "I know many students who live in Tivoli have taken taxis to school in desperation when the school shuttle has failed to show up," Bard junior Julia Les said.

Student use of taxi services is estimated to have increased this semester, since students in Tivoli need a taxi to return to campus after midnight on weekends.

In the meantime, students are urged to find trustworthy drivers. "It's a service business," Tremont said. "90% of it is showing up, the other 10% is don't crash the car and be courteous."

# SOLAR PANELS AND WATERLESS URINALS!

## BARD AIMS FOR CLIMATE NEUTRALITY BY 2035

BY KURT SCHMIDLEIN

According to Toay, the college has quietly developed its geothermal capacity considerably and now leads the nation in capacity per capita for a campus.

Whatever the cause, sustainability efforts tend to take time. The current plan to install solar panels, for example, is not new. Since Husted began working at Bard in 2004, there have been five attempts to install solar panels on campus. The first three failed because the offers made to the college were not financially or technically feasible; the benefits of the emerging technology did not outweigh the costs.

But the fourth attempt resulted in the installation of solar panels on the roofs of Tremblay and Keene Dormitories, made possible in part by a grant from the American Recovery and Reinvestment Act. Those solar panels now heat water for showers in those dorms.

The fifth and current project began when the college was approached by a Kingston-based company named Solartech, which offered cheaper rates than available "dirty" sources and allowed the college to pay up front.

"[Solar] has to be competitive with dirty energy for it to work, and it is right now," Husted said.

While the college is always eager to convert to cleaner, renewable sources of power, the real battle is finding ways to reduce the overall amount of power needed to heat and cool the college's many buildings. Two thirds of the college's current carbon emissions come from heating and cooling buildings, Husted said, and tackling that chunk of Bard's footprint is her priority. There are studies currently underway to assess the efficiency of three of the campus' largest buildings, as well the boiler for central campus.

The Office of Sustainability is currently awaiting approval and funds for a project to replace outdated lighting systems, which would reduce the college's carbon footprint by five percent.

Husted was the Environmental Resources Auditor when she began working at Bard, and the focus of sustainability efforts were, as she said, "reactionary to environmental problems and recycling concerns." Now her role at Bard is more proactive: to analyze

how the college operates in terms of utilities, to promote sustainability issues in the college's curriculum, and involving the community in events and initiatives.

Dean of Campus Life Gretchen Perry said that students are strongly encouraged to begin and become involved with sustainability efforts. "Student voices have certainly been effective in creating some of the more visible changes," she said.

Perry said that it was a student who asked President Botstein to sign the American College and University Presidents' Climate Commitment pledge to achieve climate neutrality by 2035, which he did in 2009.

To help with gauging progress on sustainability, the college committed to the Sustainability Tracking, Assessment and Rating System (STARS), a rating system designed for colleges to gauge their energy efficiency. Bard's Sustainability Council, which consists of administrators, faculty, and students, was created when the college began using STARS. The college is currently trying to move from a STARS "Silver" rating to "Gold" by 2015—one of several short-term steps that are inching Bard toward climate neutrality.

The 2035 deadline for climate neutrality is not binding, however. For colleges that don't or can't eliminate all carbon emissions, buying Renewable Energy Credits (RECs) is an option. Essentially, RECs are a way to support green efforts elsewhere if one's green options are limited. While most institutions plan to buy RECs in order to offset their respective footprints, "[buying] our way out is neither a desirable nor feasible option for Bard," Toay said. "We want to find the improvements and innovations that will improve campus life and, ultimately, reduce our footprint."

The Office of Sustainability is hosting an event Oct. 30 to educate the community on just how difficult the task of mitigating climate change is. Participants will play the "Wedge Game" and "start to get some literacy about how we reduce [carbon emissions]," Husted said. "You come up with eight policy solutions and stabilize the climate all in one night!"

Bard has recently installed new waterless urinals around campus and plans are going forward to install a solar panel array in Bartlett Field. Though the initial savings from these projects are small and the college has been trying to install solar panels for years, the long-term environmental effects are significant, according to Sustainability Manager Laurie Husted. "It has ended up a wonderful story that I can be proud of," she said.

Husted estimates that the new waterless urinals, which were donated by the manufacturer, will save about 500,000 gallons of water per year and that the new solar panel array will generate about 300,000 kilowatt hours of electricity per year.

But the installation of waterless urinals and the new solar panel array are just the tip of the iceberg: not only are they two among many sustainability initiatives currently underway on campus, but the two projects only begin to address the scope of the college's carbon footprint and yearly expenditures on utilities.

In the case of the new urinals, the water savings amount to about 1.6% of total water usage in 2011; the cost of buying those 500,000 gallons of water from the town of Red Hook would have been \$1,804, Husted said.

Taun Toay, Executive Assistant to Exec-

utive Vice President, said those savings pale in comparison to those of the college's recently-installed water treatment plant. "[The] new water treatment plant has reduced water usage on campus by more than 50%, or 33 million gallons a year," he said.

The story is similar with the new solar project. "The solar panels will reduce Bard's outside electric purchases by 300,000 kwh annually, [which] translates into less than 2 percent of our energy use," Toay said.

Due to the cost of installation, the savings won't be realized for eight years, Toay said. Those savings will depend on future rates, and will range between \$20,000 and \$54,000 a year.

According to Toay, Bartlett Field has the capacity to generate one megawatt of power per year, but use of the whole field is prohibited by the presence of American-Indian artifacts. Bard consumes about 19 megawatts of power per year; one megawatt is enough to power the Levy Institute, Avery, Blum, including the new addition, and the Hessel Museum.

"Part of the process is learning which technologies and processes work well here and then scaling-up such efforts," Toay said. "Bard has neither the wind patterns to power turbines nor the sun-belt level of solar potential."



# STUDENTS PUSH FOR NEW PUBLIC SPACES

BY ANNE ROWLEY

photo by anna low-beer

The limited spaces of the Campus Center, SMOG, and Root Cellar are motivating students to create a new place for students. Current efforts to create more space for students are being primarily pursued by two groups: a group within the Urban Design Theory & Practice course and the Student Life Committee (SLC).

The Urban Design Theory & Practice class, taught by Vivek Sheth, Visiting Instructor in Environmental and Urban Studies, involves students attempting to design a building that incorporates both architectural elements and public spaces for students.

The five-week course splits the students into groups and, according to its description, "aims at being an experience to study one's immediate environment and react to it." Each group looks into an aspect of city planning and produces a project brief and proposals. The five-core areas are Public Spaces, Mobility, Housing, Cultural Heritage, and Entertainment Zones. The five students that comprise the Public Space subset of the course are exploring the possibility of the creation of a space that "enlivens central yet underutilized space with minimal design intervention."

The plan for the space "would add small elements like benches and a roof to the space between the meditation garden and Annandale Road," said junior Jack Magnusson.

Other efforts are being led by junior Rosette Cirillo, head of the SLC, who is pushing for the creation of a new public space for students. Cirillo ran for President of SLC with the promise of creating a 24-hour coffee house—a space where Cirillo said students can be "self-sufficient in selling their own coffee, tea, or baked goods."

The desire for a 24-hour space figures prominently in both plans. The lack of a student-run space open 24-hours a day is cited by both efforts as a major flaw of the public spaces at Bard.

"People have been begging for a 24-hour space for a really long time," Cirillo

said. "It's been tough for students in the past in light of vandalism."

The threat of vandalism alludes to the broader concern for student safety expressed by Bard's administration. "We do forget about how open this campus is to people who are not members of the community," Dean of Students Bethany Nohlgren said.

Cirillo plans to address the concerns over safety by locking the space, by having a student monitor and by having the space close to security. With these precautions, Cirillo believes the space would be safe for students.

Although concerns regarding the safety of new spaces has been expressed by the administration, Nohlgren assures students that administrators are not trying to hinder the efforts of the student body.

"I have no interest in road blocking anything," Nohlgren said. "That's antithetical to the work that we do."

Director of Student Activities Julie Silverstein reiterated the willingness of the administration towards the creation of a new space, saying "the higher level administration is very supportive of this."

Determining a location has been an essential, yet difficult, aspect of both efforts. "I do see a campus-wide space crunch right now where academics, offices and students are all struggling to find more spaces for our growing campus," said Silverstein.

Despite initial setbacks, including a failed attempt to secure a space in the basement of the Old Gym, Cirillo has hope for the lab on the second floor of the Rose building,

saying that it is the "most promising."

The efforts of the Urban Design Theory & Practice to locate a space are less known. There are several locations being considered for the new space including Annandale House, the building that formerly housed the Office of Residence Life, and a spot near the meditation garden, with no specific space decided upon as of yet. However, much emphasis is being placed on a location on North Campus. An online survey conducted by the group, which yielded 35 responses, revealed that some students see the need for a North Campus public space.

"Bard is a very individualized space. You can't really create one space that is going to appeal to everyone equally. You can't design that space. But the thing is, you can let people design it for themselves," Magnusson said.

Sheth echoes the importance of the individual in the creation of the space saying that, "the focus of the course has always been on human-

centric design."

The survey also revealed that many students find places, like the Campus Center, lack "a level of comfort," adding that "we have small spaces like the Root Cellar and SMOG, and big spaces like Manor and the MPR, but no medium spaces. That's what we want," said senior Jon Greenberg. A similar desire for comfort also appeared to motivate Rosette Cirillo's concept for the 24-hour coffee house.

"My hope is for a neutral space for students to hang out in," Cirillo said. "I want a comfortable space for everyone."

According to Cirillo, the coffee house

would also engage the student body, due in large part to the fact that much of its budget is comprised of donations from student organizations.

"Everyone would own it. It would be for the entire Bard community," Cirillo said.

Both plans remain in progress. "My goal is that we would have a space by the end of October, but I'm not sure how established we could be," said Cirillo regarding the coffee house.

The Urban Design Theory & Practice group is less sure of a completion date. Though many ideas are being considered, given the limited class time of five weeks, the plan for the public space is still "very much in the drawing board phase," according to Greenberg. There is no expectation of a completion date, nor any established budget.

"It would be great to see it happen before we graduate, that would be wonderful," said sophomore Marina Soucy. "But is it possible? We're not entirely sure."

Despite the lack of tangible progress, the group remains optimistic about the completion of the space. "We intend to pursue it. It's not just an intellectual experiment. It's a real design," Magnusson said.

The discrepancy evident between the progress of the two efforts is due primarily to the extent of communication each has had with the administration. While Cirillo has had several meetings with administrators, the Urban Design Theory & Practice group, short of presenting their ideas to several faculty members, have yet to establish a conversation with the administration.

Though the completion of both spaces will take a considerable amount of time and effort on the parts of the students and administration, the possibility remains viable. In order to create a new space at Bard, students must take into account "safety, feasibility, and accessibility" said Nohlgren. Only when these three factors are wholly considered will a new space be implemented with full force.

*It would be great to see it happen before we graduate, that would be wonderful," said sophomore Marina Soucy. "But is it possible? We're not entirely sure.*

# PHYSICS DEPARTMENT GETS A CLOSER LOOK WITH PURCHASE OF MICROSCOPE

BY DIANA CROW  
VIA BARD SCIENCE JOURNAL

Bard's physics laboratory is undergoing a rapid expansion this semester, due in large part to the arrival of a new Assistant Professor of Physics Paul Cadden-Zimansky and a scanning electron microscope. The new microscope, which allows Bard's scientists to view and take pictures of objects that are far smaller than anything visible under a conventional high-school-biology microscope, is the centerpiece of a new physics research lab in Rose. Students will be able to design and carry out their own experiments for senior project or independent research.

The group of students working in the lab will be supervised by Cadden-Zimansky. In addition to using the electron microscope to image materials, physics students will also be able to use its electron beam to shape materials in order to build devices on a nanoscopic scale.

The expansion of the physics research lab is a major change for the Physics Department, which historically has not done a lot of active research. In the past, most physics majors did their projects on data that had been collected at other research institutes.

"What they'd do was analyze data from other places," Physics Department head Matthew Deady. "They didn't really have any say on the experimental design."

Deady added that allowing physics students to design and perform their own experiments would mirror grad school research. In other words, having an electron microscope allows physics majors to be active scientists as undergraduates rather than simply crunching other people's numbers.

"Students are thrilled to have an active laboratory and thrilled with the idea that the Physics Department might start catching up with the equipment base in the other sciences," Deady said.

It's a lot harder to begin a research pro-

gram from scratch than it is to take over running an existing one, but for Cadden-Zimansky, the lack of an established laboratory was one of Bard's main appeals.

"One of the main reasons I came here was because there was not much research or infrastructure here," Cadden-Zimansky said. "But it was clear to me that both people within the Physics Department, the other science departments, the administration, and the president really wanted to build up the Physics Department, and it was [an] interesting opportunity to start from a mostly blank slate and build up that part of the program."

So far Cadden-Zimansky has recruited five Bard students, including three seniors, to work in his lab. They will not only be working on physics senior projects but also collaborating with researchers in the other sciences who will benefit from having access to an electron microscope. Chemistry, biology, and computer science can also benefit from having a microscope that allows them to look at and photograph objects and substances under high magnification.

The interdisciplinary approach between departments was also a key appeal for Cadden-Zimansky.

"I think that at other institutions, particularly larger institutions, there can be a lack of communication between scientists in different disciplines and between scientists and people in the humanities," he said. "I think that Bard is very well positioned and has very good communication between and across the disciplines. The fact that there are great people in chemistry, biology, computer science, and math departments who I thought I could learn a lot from, teach a lot to, and collaborate with was an important factor in my wanting to come here."

The scanning electron microscope is an investment that will enable Bard students to take images of objects and materials at a magnification about 1,000 times greater

than any other piece of equipment currently on campus. It will also allow Bard students to attempt to build nanoscale machines.

Carefully focused electron beams can be used like nanometer-scale Exacto knives to cut or shape materials into particular shapes to build machines so small that are hard or impossible to find under an optical microscope. Right now the Cadden-Zimansky lab is focusing on building nanodevices made out of graphene, a form of pure carbon that comes in sheets that are only one atom thick. Because it's so thin, graphene is hard to synthesize but incredibly useful for nanotechnology.

"There are lots of collective behaviors of electrons that one can't understand by just knowing all the possible ways individual electrons behave," said Cadden-Zimansky. "The physics I'm most interested in graphene involves probing novel collective electronic states that can't be understood just by thinking about the behavior of individual electrons."

Being able to work with materials like graphene in lab is rare at the physics undergraduate level. "I know I'm really excited to work with it," said senior physics major Oliver Switzer, who is working in Cadden-Zimansky's lab. "I'm actually doing my senior project on fabricating bilayer and single layer graphene."

The new lab also marks an increase in spending on the physics department. Scanning electron microscopes can cost anywhere from a few hundred thousand dollars to the double-digit multi-millions. This particular microscope cost about \$250,000 for the basic set-up plus a few thousand dollars more for specialized detectors.

"This is a giant leap in funding for the Physics Department, and that's due to the administration and their interest in building up the sciences," Deady said. "I think they know the science requires investment."





# BARDIVERSE

photo by maya summer

## BARD MAT PROGRAM PARTNERING WITH LOCAL SCHOOLS

BY LEELA KHANNA

The Bard Master of Arts in Teaching (MAT) Program has created a new initiative in upstate New York to increase partnership between Bard and public high schools.

The teaching network aims to help public school teachers become better connected with the resources available for them at Bard and other institutes throughout the Hudson Valley, Central Valley, and New York City. Starting this year, Bard will also be a part of the MAT network by offering the program Networking Night for Teachers on campus.

"Once a month, the MAT program hosts an evening for educators at a different cultural institution," Justine Haemmerli, Director of Teaching Networks, said. "We have people from Teach for America, NYU, and everyone from the art community come, and they learn about the resources available at the institution that hosts us, and they get to meet one another."

Networking Night for Teachers is open to any educators interested in meeting others who share their passion for education.

"We're going to start doing this in upstate New York this year, on the Bard campus," Haemmerli said. "This is one way we're hoping to connect local teachers with a lot of the wonderful resources available through the college, that they might not know about or take advantage of on a regular basis."

Teachers will be able to attend programs at the Fisher Center, the CCS Hessel Museum, and the Hannah Arendt Center.

"The Bard MAT program has the purpose of bringing educators together, because the world of teachers can become very guided," Haemmerli said.

Through this program, teachers will have the opportunity to meet other educators in

their disciplines and outside of them. In addition to Networking Nights, Bard MAT is also offering low-cost, for-credit graduate classes to public school teachers. Teachers are treated as experts in their disciplines and given the opportunity for higher level engagement in their fields.

"It's a nice way for teachers to meet each other in a different intellectual setting, and they get to be students again," Haemmerli said. "They are the students, and it's very high-level work they are being asked to do, but they are engaging with material in the same way that they would ask their own students to engage with it."

These local outreach programs for teachers are a part of Bard's philosophy of pedagogy, according to Haemmerli. By reaching out to teachers and offering them resources and learning opportunities, Bard MAT hopes that the teachers will spread their knowledge to their students.

"We're trying to provide teachers with the opportunities to be treated as professionals and to engage in their disciplines at an adult level," Haemmerli said.

Currently, this program offers graduate level courses in Literature and History. MAT plans to begin offering courses in Biology and Math in the coming years and expand their programs to reach more public schools in other parts of New York State and California, where it is already established.

"There's no sort of ulterior motive on the part of the college," Haemmerli said. "But I think that I can speak for the Bard MAT program that part of what we see ourselves doing is helping to transform public schools, and part of that is giving teachers opportunities to grow."

### INTERNATIONAL CORRESPONDENTS EXPLAINED

Bard is unique in that we have access to many schools, contacts, and perspectives from around the world. At the Free Press, our vision is a paper where people from Russia, Berlin, Palestine, Hungary, and Kyrgyzstan can use the Free Press as a tool to engage in a global conversation with their peers.

We asked writers all across the Bard network to send us their thoughts on what they thought about the U.S. election. So now we're proud to introduce our three new international correspondents:

Gleb Vinokurov, a first-year at Smolny. "I write so much that it seems like

one day I'll leave my brain on the papers," Vinokurov says.

Shahd Sataria, a first-year at Al-Quds. Sataria has been involved in media since the age of 10, when Sataria began working with a Palestinian radio station. Sataria wishes to extend the Palestinian voice all over the world.

Zachary Barrett is a British student at ECLA. Last issue, Barrett was one of the students who participated in a Roger Berkowitz roundtable discussion.

Welcome Vinokurov, Sataria and Barrett to the Free Press! We hope more writers join them and participate in this global conversation.

## QUESTIONS ARISE AS U.S. AGENCY SHUTS ITS DOORS

BY LEELA KHANNA

The Russian government has recently demanded the removal of a pro-democracy program—one that has in the past offered aid to Smolny College at St. Petersburg University, a liberal arts school affiliated with Bard College.

The United States Agency of International Development (USAID), which for 20 years has supported human rights groups, public health and election monitoring efforts, shut its doors to meet a sudden Oct. 1 deadline, to the surprise of the international community. The New York Times reports that the Kremlin felt that American organization's efforts undermined the country's sovereignty.

In the past, USAID has offered financial grant aid to Bard's partnership with Smolny College, which is one of Bard's International Liberal Arts Education programs. These Institute for International Liberal Education (IILE) programs, which include partnerships with colleges in Russia, Palestine and Kyrgyzstan, claim to hold a unique "commitment to fostering the spread of liberal arts education as a tool of democratization and a means of modernizing and improving education globally," according to the IILE website.

Jonathan Becker, Vice President and Dean for International Affairs and Civic Engagement, said the USAID ouster, while unfortunate, will not affect Bard's efforts in the region.

"At this point, Bard does not have any USAID grants toward its program at St. Petersburg University," Becker said. "Even with the closing of USAID offices in Russia, that does not necessarily mean that there won't be cooperation between the U.S. and Russia in the area of education."

Becker said that despite the tensions between the United States and Russia, which have increased during this election period, cooperation in education is going to continue between the two nations.

"The Russian government is interested in innovation and modernization of its society and of its educational assistance," Becker said. "For example, the biggest invested educational project Russia is involved in right now, Skolkovo, is creating graduate programs and opportunities at MIT. Those [programs] will not disappear, and Fulbright [scholarship partnerships] will not disappear."

Becker did say, however, that the decision for the Russian government to remove USAID was an unfortunate one.

"I think it is unfortunate because [USAID] is involved in a lot of activities that help the Russian people," Becker said. "But there is no reason to believe that it poses a threat to Bard's relationship with St. Petersburg University."

# THOUGHTS ON ELECTION

## FREEDOM, FROM SMOLNY

BY GLEB VINOKUROV FIRST YEAR AT SMOLNY COLLEGE

One word, different senses.

Sometimes it can make you wonder how some words have different meanings depending on which country they are used in.

Let's take "freedom." In the United States, freedom is considered to be individual rights, which are protected, and the fact that an individual is able to do whatever he or she wishes unless it interferes with another individual's rights.

Then let's consider what "freedom" implies in countries like North Korea, where the government impedes personal freedoms. There's nothing to say, it's just seven letters with no meaning behind them.

It seems like the same thing is happening with the word "election." The U.S. Presidential election is fast approaching, and the president of my country, great and boundless Russia, was chosen in March. But was he really chosen? I beg you, don't ask me. The question is like a pin stuck in the heart for Russian folk.

We could be jealous of Americans, who—gasp—don't know who their new president is until the election process is over. But we're not. First, because we are such a kind-hearted nation. Second, at least we have stability. But somehow, people in Russia are not really happy about it. We try to fight, to explain that

we don't want to watch Putin and Medvedev changing places back and forth. Moreover, we don't want to watch them at all. And we don't want our rights to be broken.

We want it the way it is in the United States, where people do actually choose, where they are happy to have a president who really takes care of them. Doesn't this sound like some kind of utopia? Sure it does. And it is a utopia. Only the most naïve Russian babushkas believe that life in the United States is perfect. They see the election of the American president as nothing less than choosing the ruler of the universe. More practical minds know that every political

system has its weak points, but still, we have to admit that life in the U.S. is better.

It's all about respect toward the society. Election is one of the basics of a democracy. Doesn't the fact that our votes are not counted, and our voices are not heard, mean that democracy in Russia is the same as in countries like North Korea? I don't know, but I really hope it doesn't.

That's just something we still need to fix. Hopefully, in the end, our vocabulary will become the same as that of a country which values freedom above all things.

## THE PALESTINE QUESTION

BY SHAHD SATARIA FIRST YEAR AT AL-QUDS

We—civilians in the Middle East—are really concerned about the 2012 U.S. elections, since the United States is considered a third "side" in the Israeli-Palestinian conflict.

Whoever is elected will certainly have his own strategy for addressing issues in the Middle East.

This strategy is the key point that will define the relationship between the Middle East and the U.S.

"Will the U.S. election affect Palestine?" Asked a Palestinian man I spoke with. "Yes, in every way."

From my point of view, of course it will, because the result of the upcoming election has the potential to either bring peace to Palestine or cause the struggle to continue.

Israel has the upper hand in the ne-

gotiation because, while Palestine is not recognized by many major countries, Israel is an established country.

Furthermore, Israel is a major ally with the most powerful country in the world: the United States, a country which can make or break any deal concerned with Palestine and Israel.

Palestinians hope to get their independence and freedom; they want to live normal lives like people of any other nation. Unfortunately, the U.S. has the right to veto any U.N. Security Council resolution that may affect Israel negatively.

Several Palestinian pleas requested action from the international community when Mahmoud Abbas, the president of Palestine, submitted an application for membership to the U.N. But Presi-

dent Obama has made it clear that the United States will veto the application if it reaches the Security Council. Obama has no other choice, due to the United States' strong alliance with Israel. He made the decision within the restrictions of United States foreign policy.

While Obama has a strong alliance with Israel on a technical level, he does not seem to have as much support for Israel as Romney, who declared recently that he will be a huge asset for Israel.

Part of this may have to do with Obama and Israeli Prime Minister Benjamin Netanyahu having different worldviews, which has made the relationship between them "less than cordial," according to Robert Freedman of the Baltimore Sun.

I think that Palestinians are not wait-

ing for the election results this time. The conflict between Palestine and Israel is too complicated to be solved in the near future.

Though Palestinians are not concerned with who wins the election, they ultimately realize that the election will impact the Israeli-Palestinian conflict. This view was evident when I asked a man what he thought of the election. He answered me in a disappointed tone, "The result doesn't matter as long as the alliance between the U.S. and Israel goes on preventing our dreams from coming true. I really hope that the U.S. wouldn't prevent us from imagining our dream."

## FAITH IN OBAMA: SOUTH AFRICA

BY BEN POWERS

SEMESTER ABROAD AT WITWATERSRAND

I have been living in Johannesburg, South Africa for the past four months, and here the perception of our election is quite clear. While few people know when the U.S. elections will be, much less who the challenger to President Obama is, one thing they do know is that they have faith in Obama.

One of my friends here said, "My vote is that, if Barack Obama is reelected, the kinds of priorities that he has put in place will become that much better, and

the results will also be seen very soon."

For those who have been closely following the election, caution can be observed in regards to what foreign policy Romney might implement, and there is faith that Obama's policy plans will come to fruition if given more time—which, unfortunately, is more than can be said for most Americans. In South Africa, a number of people are still caught up in the euphoria that swept America and a large portion of the world follow-

ing Obama's election in 2008. In the restaurant of the Apartheid Museum here in Jozi there hangs a multi-colored pop art print of Obama right next to a similar one of Nelson Mandela.

For me, I am impressed with the faith in Obama from the people I have met. In America, there is a culture of instant gratification that is subscribed to in a number of ways. Politics does not and should not cater to this culture. Progress is not realized in months or even

sometimes years, but when dealing with a society of 300 million people, true change can take time. A South African proverb states "If you want to go fast, walk alone; if you want to go far, walk together." We could take a lesson from South Africans and have more faith in the people around us, rather than discarding the people that inspired us as soon as an alternative is available. We believed in them for a reason, and an alternative is not always an improvement.

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photo by paloma dooley









# CULTURE

photo by otto berkes jr

## I WISH I KNEW HOW TO QUIT YOU ANNANDALE'S SMOKING CULTURE MAKES QUITTING A DRAG

BY DEFNE GENCLER

Colin McFadden, a senior at Bard, realized during finals of last semester that he was smoking more cigarettes than ever before. He could feel his health declining. So after a long, cigarette-free summer at home, he came back to Bard afraid of falling back into the habit. But once the first parties of the semester came flying around, McFadden inevitably found himself among those standing outside to smoke. He knew that the cycle had to stop.

Hans Kern, a junior, always saw himself as an independent individual. But after biking up enough hills on campus, he grew tired of repeatedly telling himself that the exercise would clear up his lungs.

Sam Tankard, another junior, became weary of being in situations where he was the only one smoking. He didn't know how to react to that all-too-familiar question—"oh, you smoke?"—uttered in that all-too-familiar tone, one tinged with disappointment and disapproval.

These three students aren't the only ones aware of the impact of cigarettes on the Bard community. Many of us may remember browsing through websites such as "College Prowler" or "College Confidential" and noticing the repeated emphasis on the ubiquity of cigarettes on campus. Expectations were set even be-

fore our arrival at Bard.

"I feel like smoking is more acceptable in college," McFadden said. "But especially at Bard, because it doesn't seem like that many people are offended by it."

McFadden always felt more comfortable lighting a cigarette at Bard than when he was at home in Pittsburgh. This, he believed, could be attributed to the fact that Bard isn't a place with too many younger kids, and therefore the worry of setting a bad example doesn't even cross one's mind.

"When you see your friends smoking outside academic buildings, it's hard not to want to join them," he said.

In a place full of young adults, it's no surprise that quitting isn't urgent. "Negative effects aren't going to manifest themselves for a long time, so there's not as much of a sense of immediacy," McFadden stated.

But, for some, the need to quit smoking feels much more immediate. Amii LeGendre, a dance instructor at Bard and Wellness Coordinator, recalled the increasing amount of students approaching her with hopes of support for quitting. Most of their trouble quitting seemed to stem from seeing others smoking.

"Clearly, someone smoking takes up more visual space than someone not

smoking. We don't notice the non-smoker the way we notice the smoker," LeGendre said. Considering the insulated nature of Bard as a space, LeGendre noted that "25% of people smoking ends up looking like 75%."

Just seeing another smoker leads to a need for a cigarette, McFadden said, while Kern affirmed that collective habits are harder to break than individual ones.

Kern, who over the years had grown accustomed to tobacco's release of endorphins, said most of the struggle was simply trying to reach a point of contentment that wasn't tobacco-induced. This required a substantial amount of willpower.

"You kind of have to play a trick on yourself," he said.

When Kern decided to cut down, he shifted his attention toward food and drink. He began to savor and appreciate his meals more, noticing that the more he enjoyed his meals, and the better the quality of food, the less he felt inclined to smoke afterwards.

"The hardest part was that downward spiral, feeling like things got perpetually worse," Kern said of quitting. "But the truth is, the peaks and troughs that follow are actually completely artificial."

McFadden said he began replacing nicotine with caffeine, and he mentioned an-

other trick: taking three or four cigarettes and putting them into a separate pack, to create the illusion that there were fewer cigarettes. This also helped McFadden cut back on costs.

Tankard, who also struggled with some futile attempts to quit, said that multiple times he tried to go cold-turkey, quitting altogether, but instead he would find himself giving in to chain-smoking binges. But the attempt, Tankard said, is a small measure of success.

"I've definitely cut back a lot now," Tankard said. "And that's satisfying on its own."

LeGendre said she has hopes for increasing dialogue about quitting smoking: "not moralizing, just engaging in conversation."

"We need to figure out how to bring consciousness to the cognitive dissonance that lies between what we want to do and what we actually do," LeGendre said. "Is it or is it not a norm?"

Kern, for his part, still finds himself in situations where cigarettes are prevalent. But when someone offers him a cigarette, whether or not he chooses to indulge is up to him.

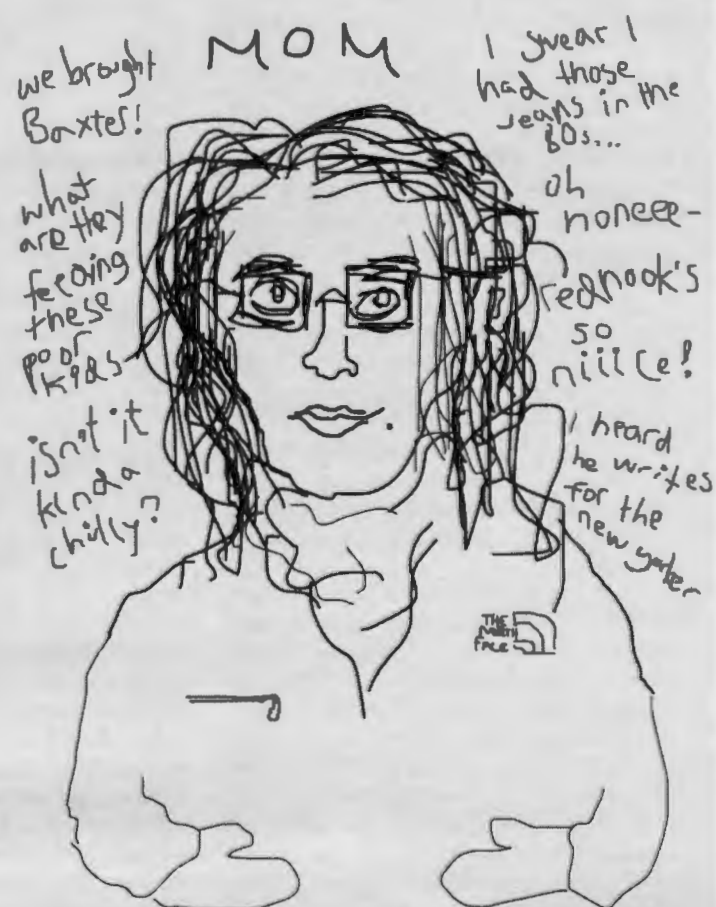


## BARD FAMILY WEEKEND

IS KLINE'S  
FOOD REALLY  
BETTER?

BY DAVID GIZA

illustrations by austin hinkley



It's the central part of the visit. You look around the table. Sitting opposite you is your mom, happy to see you and pleased with how well you are doing on your own. She's picking at the plate in front of her, covered in fresh greens and warm pasta. You follow her fork with your eyes as it spears one noodle perfectly in the middle. Your kid sister sits next to you, enjoying the gooey slice of pizza, tomato sauce covering her hands. Your father sits to your left, recounting an embarrassing story from your childhood through a mouthful of roast beef and thick gravy. Specks of potato occasionally fly out of his mouth and land on the table. You can tell by your mother's expression that she does not approve of his eating habits. As you enjoy your own meal courtesy of Chartwells, you can only repeat to your parents that "the food's not always this good."

"I've heard that before, but the truth is the meals we serve on parents' weekend are part of the same cycle as the rest of the semester," Chas Cerulli, Senior Director of Dining Services said. "There was a conscious effort to make the menu the same as every other day. The [meal] cycle is the same as throughout the rest of the semester. The only thing

we added [on Saturday's lunch] is the meat carving station, and that is only because of the sheer volume of people we get. The parents want to eat what their kids eat, and the students want to have a meal with their parents."

Cerulli highlights what many of the Chartwells staff see as a common misconception. They do not go out of their way to spruce up the menu offerings for Family Weekend. The staff does its best to present visiting family members with an authentic replica of what their student will see on a daily basis.

Empty trays of food rotate out of the serving area as new ones laden with fresh food fill their places. Steam rises off the hot water underneath the trays, fogging the glasses of any passerby. Crates of cups and silverware rattle as they fly out of the dishwashing room, restocking the dwindling supply as the day drags on. Plates leave the area in diners arms, loaded-down with pastas and meats and greens and more.

"If anything, the perception about the quality of food during [Family Weekend] is a result of increased rotation," Dining Room Manager Anne Trombetti explained. "We're busier, so we're chang-

ing trays faster. We go through so much more food that, because we're constantly cycling it in, you're seeing the cream of the crop more and more. On a normal Saturday or Sunday, one, two, maybe three trays is enough for most dishes. On parents' weekend, we are moving them in, boom boom boom."

This unexpected insight portrays the perceived quality of the food during Family Weekend in a new light. Perhaps the perception comes not from better food but faster consumption. More people pass through Kline, more food is eaten and fresh food comes out faster as a result. Instead of only getting a fresh dish at the start of the shift, the potatoes and chicken and eggs and stew are all hot right when you want them.

"Increased volume is one of the big challenges of the weekend," Executive Chef Chris McMahan says. "When you consider all the catering happening alongside 400 plus additional guests coming through the Kline front door, it's amazing how much we do. ... Yes, we added a carving station and pizza and the composed salad is open for [brunch], but ... in the end, we do all of these programs daily."



# A CLOSER LOOK AT BARD'S GRADUATE PROGRAMS

BY HANNAH LECLAIR

We see them in the campus center and the library. They share our classrooms and study spaces. Bard's Annandale-on-Hudson campus is home to 261 graduate students in six different programs. But who are the graduate students with whom we share our campus?

"As an undergrad, the only grad students I was ever aware of were the vocal grad students," said Steven Tatum, Bard undergraduate class of '12. "It's hard to miss the opera coming out of Ward [Gatehouse]."

Tatum is now a graduate student himself, in Bard's 12-month Master of Arts in Teaching program (Bard MAT), which offers a Masters degree and teaching certification in literature, biology, history or mathematics.

Tatum found out about Bard's MAT program through his interest in the philosophy of education, which was the focus of his senior project. He says he has had mixed feelings about becoming a graduate student here.

"It still feels weird to be on track towards a career. The idea that this time next year I'll hopefully be doing a job that I think I want to do for the rest of my life is nerve-racking," Tatum said. "It's hard not to hear doors closing."

At the same time, though, Tatum is content with his decision to stay at Bard. It was driven, in many ways, by his undergraduate experience.

"My decision...ultimately came down to feeling at home here intellectually and thinking that a new perspective on Bard would help me deepen my connections to this place," Tatum said. "I hoped that I might be able to get a better idea of why I like Bard's learning environment by learning to be a teacher here, too."

As Tatum makes the transition from un-

dergraduate to graduate study, Bard's graduate programs are at a similar crossroads. Dean of Graduate Studies Norton Batkin, described the programs' development and his vision for their future. The vocal performance program, housed in Ward Gatehouse, and the programs in vocal and orchestral conducting evolved in conjunction with Bard's Conservatory and Summer Conductors' Institute. The two oldest graduate programs at Bard—the Milton Avery School of the Arts and an early incarnation of Bard Center for Environmental Policy (CEP) called the Graduate School of Environmental Studies—grew out of summer schools started at the college in the late '70s and early '80s, Batkin said. The Milton Avery School of the Arts has remained a summer program but Bard CEP is now a year-round program. In the '90s, the Center for Curatorial Studies was founded with support from philanthropist Marieluise Hessel.

"They're all based around the idea that preparation for a profession is not just practical but intellectual," Batkin said.

As Batkin describes it, the common concern of these programs is bringing questions that might seem to belong to the liberal arts into the professional field, and vice-versa. Bard's graduate programs, he said, are all asking students to think critically about the professions they're preparing to enter, raising questions about "what they think that profession is, what it does, what its goals are and what its standards are. What is it that it contributes to the culture or to the society, and how does it do that?"

Underlying the decision to situate graduate and undergraduate programs on the same campus, Batkin said, was a hope to create opportunities for engagement

between undergraduate and graduate students.

"Wouldn't it be great if graduate programs here weren't just other resources but were engaged in the day-to-day conversations of some of the students?" Batkin said.

Practical considerations are at play—Batkin acknowledged that the sharing of resources between the college and graduate programs can be a challenge.

"Built space at Bard is always at a premium, you know," he said, and remarked that running an educational institution "is an endless battle between fundraising and economizing, and space is the place where that's probably felt the most."

However, Batkin believes in the benefits of bringing an exchange between the college and graduate programs to Bard, finding the combination to be "much more like what you would find at larger universities." To this end, he envisions expanding three-plus-two programs that would enable students in certain majors to begin taking graduate-level classes during their junior years at Bard and attain master's degrees after only one additional year of study.

In addition to the three-plus-two programs already offered by Bard CEP and Bard MAT, an MS program in economic theory and policy has recently been initiated by the Levy Institute in collaboration with the college economics department, which will begin next fall, Batkin says. "We're trying to mix [things] up a bit right now," Batkin said regarding the tension between career-oriented graduate programs and the liberal arts' emphasis on "learning for learning's sake."

"The three-plus-two programs are thinking about the question, 'How do you help students who are in a liberal arts college, who are about to enter a world in which

they need a career, make that transition? And how do you make that transition continuous with their undergraduate studies?"

Tatum, now in the second quarter of his study in the MAT program, spent the summer busy with coursework. This fall, in addition to three classes, he spends three days a week observing classrooms in local high schools, student teaching and working with mentor teachers at Rhinebeck High School.

"The biggest difference I've felt between my undergrad experience and my experience in the MAT program has to do with the feel of the classroom," Tatum said. "These are the most focused classes I've been in; we're all there for the same reason and the stakes are high."

His classmates are a diverse group in age and life experience.

"Combined with the focused identity of the work that we do, [this] gives the classes a certain kind of energy that I haven't felt before," he said.

Batkin said he hopes that expanding three-plus-two programs will make this kind of intensive learning experience more accessible to undergraduates.

"The undergraduates were always the fresh presence in the class," Batkin said, recalling his seven years of teaching at Yale.

The dialogue between undergraduate and graduate students would be valuable in both directions, he said. "It helps loosen up the graduates a bit, reminds them of what they were like when they were undergraduates, and it also starts to give undergraduates some idea of what a graduate discipline looks like."

## INTO THE LIFE OF AN ELECTRICS CREW MEMBER

BY ABHINANDA BHATTACHARYYA

I'd like to put the spotlight on the Fisher Center's Electrics Crew this one time, only because they're usually the ones putting the spotlights on everyone else.

Not that anyone in the Electrics Crew, or the stage crew for that matter, seems to have a problem with this. For one reason or another, the Electrics Crew embraces its underdog status with underdog pride, the very atmosphere in the dark and cold theatre we work in being that of a labor-class commune of sorts. The conversations among the crew range from primitive grunts of acknowledgement when instructed to do something to deep discussions about life and the meaning thereof, and when we are feeling particularly adventurous, we extend our analysis to the weather as well as the meaning of truth. Another topic that doesn't get old is the time, since some days whole years seem to go by and you start inquiring about retirement and your pension fund, and then you are informed that it's been

three and a half minutes. Such is life at Theatre 2.

Having said all that—what exactly do we do? When I first joined the crew a long time ago, I would spend most of my time at T2 hovering around the stage, hoping that our boss John wouldn't notice my questionable theater lighting skills. My fear at the time had been that I would always be smiling and nodding at John's instructions while translating his words into heavy duty dubstep in my head. It seemed like there was so much to learn and remember that you could never really get it all. This has turned out to be true; after five semesters here, I am still always learning new things, and still sometimes catch myself nodding and smiling and hearing dubstep. Working in the Electrics Crew involves everything starting from cleaning lenses, to cutting vibrant sheets of colored gel, to climbing up tall scaffolds and hanging lights onto booms, all the while ensuring that the sev-

eral pounds worth of lighting instruments you are responsible for do not land on someone's head (we have magical implements called "safeties" to prevent tragic events like that).

My favorite days at work, however, are the days when we focus lights. Lighting designers direct the crew to 'focus' lights until they emit a perfect amount of light at a perfect angle and are as sharp as the designers please. Then the color goes in, and once all the lights are done in a similar fashion they are tested in correspondence with other lights from the same scene. And then they are tested again and again until all the different lights interact with each other as gracefully as possible.

I would be lying if I said that I worked here due to a passion for lifting heavy and unwieldy objects. The honest truth is that I work here because of the mysterious sense of peace I sometimes find in the work we do and because there is something satisfy-

ing and at once reassuring in seeing our efforts materialize before our eyes. How nice to not have to nervously log into BIP to see the results of your work! (The results of my work may instead be found at bankofamerica.com.) Beyond that, the work we do in Electrics is intriguing to me because, while it seems on the outside to play only a secondary function in our more traditional understanding of the performing arts, I've learned over the years that theatre lighting is in-itself no less of an art form. And every now and then, down at T2, you have to stop and admire it (especially speaking in the capacity of a seasoned Bard student).

Having said all that, the bulk of our work is, well, bulky and I use this as an excuse to never, ever, ever go to the gym. Electrics Crew is fun a lot of the time, and sometimes it's just not. But as a co-worker once pointed out, the beautiful thing about it all is that the lights don't care either way.

# STRIPPING DOWN BARD'S NEW COMIC ARTS CLUB

BY CATHERINE WEENING

Bard's new comic magazine, "Strip," will be giving student comic writers and artists the long-awaited opportunity to showcase their art.

The magazine, co-founded by juniors Sarah Alpert and Maggie Vicknair, is currently being put together for the first time. However, the idea of creating a student-made comic magazine has been a concept in the making for quite some time. Whenever Alpert and Vicknair advertised their comic club, the Bard Comic Corps, on Facebook groups for incoming students, they received inquiries from many interested individuals. But they wanted to know if students not only read comics, but produced them as well.

"We wanted to do a better job as a club of fostering student work, so we decided we wanted a way to try to get it printed," Alpert explained.

Vicknair added that the magazine would not only fill a void in Bard publications, it would also encourage comic artists and writers to continue their art.

"Comic writing, like many other arts, is a very solitary endeavor and I think that having a place to show your work is really helpful," Vicknair said. "It provides a sense of accomplishment by having an audience. I really think this will encourage more people to complete work."

Alpert sees comics as possessing the capability to transcend the boundaries of other artistic mediums.

"Comics are in a really interesting and underrated place in the art world. Comics have the power of being so cinematic and so unlimited," Alpert said. "They stand on the line between so many different mediums. They stand between film and prose, between art and literature."

The editors explained that the ultimate goal of the magazine is to provide a consistent outlet for student creativity.

"We'd love to see this magazine become a staple of Bard the way Lux and the Moderator are," Alpert said.

As for the catchy and slightly provocative name, the founders wanted it to meet three criteria.

"We wanted it to have something to do with comics, we wanted it to be short and artsy, and we wanted an innuendo. I think we accomplished all of those elements," Vicknair explained.

"We make a lot of 'Submit to Strip' jokes at our meetings," Alpert added.

Regarding the submissions the duo have received so far, Vicknair said that she is "really impressed with the variety." Alpert added that they have received "some really cool superhero stuff, some comedy stuff and a fun biographical bit." She also revealed that she and Vicknair have been working on an adventure story. Submissions can be emailed to BardComicsCorps@gmail.com or to sa9214@bard.edu.

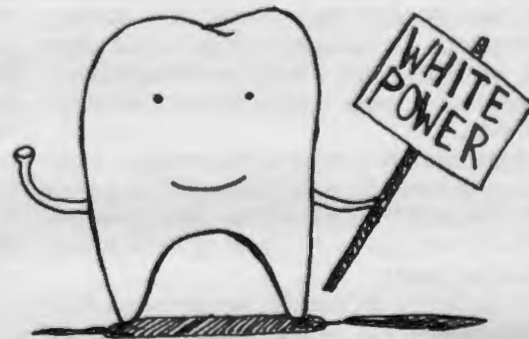
"We want to make as vibrant and eclectic a magazine as possible," Alpert said.

# YOU IDIOT KIDS

COMICS BY  
RORY HAMOVIT



HEATERS  
GONNA  
HEAT.

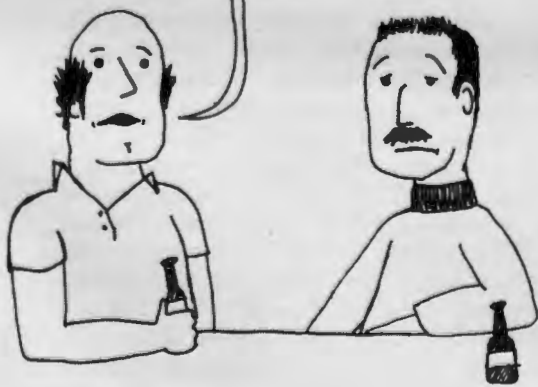


WHEN I AM ON MY  
DEATHBED, REVIEWING MY  
EARTHLY EXISTENCE,  
I WILL DIVIDE MY LIFE  
INTO TWO PERIODS...

PRE-BANGS AND  
POST-BANGS.

I CAN'T REMEMBER THE  
LAST TIME I HAD A GOOD CRY...

LIKE, FIRST-TIME-I-SAW-  
"TITANIC" TEARS.



YOU'RE IN LOVE  
WITH AN ILLUSION.



I EAT PIECES OF SHIT  
LIKE YOU FOR BREAKFAST.



FUTURE BLACK HOLE



# SPEAK SOFTLY AND WEAR NICE COATTAILS AMERICAN SYMPHONY ORCHESTRA KICKS ASS ON FAMILY WEEKEND

BY MEL MIGNUCCI

In the Fisher Center on Saturday Oct. 13, the American Symphony Orchestra (ASO) gave a Family Weekend concert comprising selections from Carl Maria von Weber, Serge Rachmaninoff, Richard Strauss and the contemporary composer Menachem Zur, who was present at Saturday night's performance.

Bard College President Leon Botstein conducted the concert, which in the first half featured the two winners of the Bard Conservatory concerto competition. David Nagy, a senior and bassoonist, and Péter Blága, a senior and a tuba player, played short pieces to a full orchestra accompaniment.

Seasoned aficionados of the classical music circuit crowded Sosnoff Theatre, bringing along the uninitiated underclassmen who were perhaps the impetus for this particular trip to Annandale-on-Hudson.

According to its website, the American Symphony Orchestra, whose music director and conductor is President Botstein, was founded in 1966 to ensure the survival of underperformed orchestral work of "historical significance" and to "declassify" the classics. Thus selected works included a vocalise, or a piece without words, by Rachmaninoff, a "tone poem" by Strauss which used cowbells and a piece of metal sheeting to affect setting, and a contemporary piece by Zur that played on musical "asymmetrical irony" inspired in part by the scientific exploration of acoustics. This kind of experimentation is more reminiscent of the work of John Cage (who, coincidentally, is the focus of a concert to be given at Carnegie Hall in December of this year) than of composers that typify the Romantic period of classical music.

But enough context. The performance itself was profoundly emotional, moving. Loud. As a casual listener of classical music, and a rare symphony-goer, I was alternately impressed, shocked, bored and amused, moving through reactions as the pieces moved through their crests and troughs of sound.

What impressed me first about the symphony was the utter silence that followed the first movement of von Weber's Bassoon Concerto, Op. 75. Not a member of the audience brought their hands together. My mother turned towards me and whispered, "Never clap at a performance unless absolutely everyone else does." The fact that, at a concert series meant to introduce works of classical music to the uninitiated, no one committed that fatal faux pas, struck me as both impressive and ironic.

Nagy's bassoon solo was technically flawless. He moved through the notes on the woodwind, missing neither breath nor note. Despite this, his playing had an element of staidness, of impossible composure. The notes played felt as

though they could have just as easily come from the speakers on a keyboard.

The second von Weber piece, Andante and Rondo Ungarese, Op. 35, made a similar impression. I enjoyed a delicate viola interlude that seemed to lead the piece, to be accompanied by the bassoon solo more than to serve as the solo's auxiliary. The piece broke into a waltzy-jazzy rhythm reminiscent of a counterfactual collaboration between Antonín Dvořák and Scott Joplin. I realized then, as Nagy completed a more difficult section of his solo, that the appeal of the piece lay in its complicated note structures and its impressive scale. Nagy managed impossibly-fast arpeggios with aplomb, missing neither note nor breath nor beat, but without giving a voice to the instrument. It was this technical skill that afforded Nagy a thunderous applause and an encore, but that denied the piece, for me, its

*His single instrument  
seemed in conversation  
with itself, rising above  
the quick ratatats  
of the marimba and  
timpani, which ended  
up sounding more like  
samples in a Chief Keef  
rap than in a classical  
composition.*

emotional mark.

The shortest piece, Rachmaninoff's Vocalise, Op. 34, was also the one that left the strongest impression. It opened with a pastel minor chord on strings that rose from pianissimo to forte, all complicated by the sorrowful bass of the tuba. If it was at all possible for a tuba to be played delicately, here it was accomplished. Soloist Péter Blága imbued the notes with tone seldom heard outside of a quiet, heated conversation.

There was real pleasure in watching President Botstein conduct. He seemed to carve the very shape of the earth with his baton, forcing up soul from the orchestra's elements like Titans raise up mountains. As he let down his arm for the last time not a member of the audience so much as took a breath. A silence pure and absolute fell over the theatre, echoed by its acoustics, and

suddenly it erupted in furious applause.

At this point the concert took a turn for the strange. The orchestra prepared to play Menachem Zur's Tuba Concerto by tuning their instruments in orgiastic fury, rising in volume and chaos along with the chitchat of the audience until the entire theatre was enveloped in cacophony. It was during this piece that Blága demonstrated his mastery of conversational tone. His single instrument seemed in conversation with itself, rising above the quick ratatats of the marimba and timpani, which ended up sounding more like samples in a Chief Keef rap than in a classical composition. "Frenetic" could best describe the tone of the percussion, for better or for worse.

However one considered the piece, the most touching moment of the concert was when Menachem Zur himself, upon the final note, rose up from his seat to shake hands with Botstein, Blága and Concertmaster Erica Kiesewetter. Zur, now 70, had premiered this piece in 2008 with the Jerusalem Symphony Orchestra, also conducted by Botstein. One can imagine that the representation of the piece was highly emotional for Zur.

The final piece, which took the whole of the second act, was Richard Strauss' Eine Alpensinfonie, Op. 64, inspired by a boyhood hiking trip taken by Strauss during which his party was lost in the Alps (Oh, boy!). The piece opened with a gentle kind of fury, a series of minor chords and tremolo that shook the theatre. But, and perhaps this is indicative of my wholly undiscerning ear, I found this composition elicited more laughter from me than fear or anxiety—or any other emotion typical of having been stranded in the forests of the Swiss Alps. I blame this mostly on an interlude of cowbells, which happened occasionally through the latter half of the symphony, meant to evince some kind of pastoral imagery. The music itself, continuously through the performance, had a quality of light shining through a melting glass pane—beautiful, if a little flawed. The end of this piece had a kind of sustained diminuendo that forced the audience to anxiously question when, if ever, the piece would end—to this end it forced a tension that was only ended by a delicate keening of the strings.

If nothing else, the concert was an exemplary "Bard" experience: five songs considered by Botstein to have a place in the symphonic canon, despite not especially fitting into any sort of canonical movement. The mix of experimentation and rote classicism sounded full and mature echoing off the walls of the Sosnoff Theatre. It is clear that Botstein knows both his music and his audience and, though he need not convince the latter of Bard's mission, he is able to, both subtly and dramatically, with this repertoire of wholly Bardian compositions.

# NOTES FROM THE UNDERGROUND

## A LOOK AT BARD'S MUSIC STUDIO

BY BEN ELLMAN

During fall break, when the campus is all but deserted, jaunty pop music emanates from a poorly-marked door on the ground floor of Blum Hall. Inside, members of the band O-Face, Seth Sobottka and Preston Ossman, record guide vocals in the control room, while Clay Kaledin tightens screws on his drum kit in the soundproof space of the studio proper.

On this weekend, they take advantage of one of Bard's best-kept secrets: the music department's fully-outfitted 22-track recording studio, which is free to any student who asks.

The studio, built as part of an expansion to the Avery/Blum complex around 2004, also includes the Norma J. Cummings Jazz room, film editing rooms, and numerous faculty offices. Prior to the expansion, students recorded their music in Blum Hall, with a control room on the ground floor in what is now the office of Kyle Gann, Associate Professor of Music.

"It was difficult to find time because Blum Hall was also an active classroom," Visiting Associate Professor Music Bob Bielecki said. "Most of the re-

ording had to be done at night."

In 2007, the music department hired Tom Mark, an audio technologist and music production professor. Mark, the administrator of the music department's sizable equipment reserve, has become a mentor to Bard musicians who want to record their music.

Cameron West, a psychology major and Conservatory student who recorded his EP "S" over the course of the 2012 spring semester, said Mark was instrumental in the making of his album.

"I knew how to use the software from using my dad's little studio but [Mark] was really helpful," West, a junior, said. "He was really great for when something didn't work in the studio and I didn't know why."

While the recording studio was originally intended to be a place where students in the music program could record audition tapes and other work, Mark said that it has evolved into more of a public student space.

"Many of the students who use the studio aren't even affiliated with the music program," he said.

"We've had two economics majors coming in here to record."

Recently, Mark has been working to increase the building's recording capacity. Over the summer, the music department was able to secure funding from the college for Blum Hall to be outfitted with more equipment to make it a more proper recording space. Blum Hall, which offers a tuned echo that a soundproof studio does not, will give students a different, more analog experience. The control room attached to Blum Hall, formerly ignored and used as a storage space, now has a 24-track analog recording setup.

"Blum Hall is probably the best-sounding room in the building," said Atticus Pomerantz, a sophomore who helped Mark set the control room up this summer.

According to Marc, music students who want to learn production should be familiar with analog recording because of how it has informed the design of today's digital programs.

Interested students should email Marc or visit him at his office in Blum.

## 24-HOUR THEATER FESTIVAL

### THAT SHIT CRAY

BY DAVID GIZA



photo by elisabeth darnell

A wave of sound hits you as you enter the building. As you move past the out-of-place ladder near the door and head towards the seating area, you probably notice a commotion in the sound booth. Last-minute adjustments are taking place as the audience settles into their seats. Performers intermingle with their friends in the audience, unabashedly parading around in outrageous outfits. The black ceiling of the auditorium stretches into eternity, devouring all of the light in the room. As the lights go down and the first absurdist performance of the evening commences, the audience knows that it is in for a treat at the Bard College 24-Hour Theater Festival.

"We meet up in the Old Gym at 8 p.m. on Friday night and work our butts off writing and practicing until Saturday afternoon," junior Emma Horwitz explained. "It's the perfect opportunity to test your creativity. You get to see how much you can do in a compressed amount of time and see what sticks."

Horwitz is one of the two co-heads of the Student Theater Collective, an on-campus association that promotes self-expression through theater and organizes the once-

a-semester festival. She is also a regular performer in the festival along with the other co-head, Moriah van Cleef.

They set the tone of the show in the first act of the night, engaging in clumsy yet somehow beautiful sexual discourse with their fellow performers. They hang lampshades on conventional male-female interactions while over-sexualizing all of their dialogue. The theme of the night is "an inconvenient reunion," and the heavy-handed messages the stories attempt to shoehorn in make the acts all the more enjoyable.

The next group heads to the front. They move tables and chairs around, building a restaurant set in front of the audience. More commotion in the sound booth. A blast of music comes from the speakers behind us.

"It's hectic, but lots of fun," said David Bull, a first-year. "There's a lot going on and it's a great learning experience for theater lighting technology and stage managing."

Bull handles the technical side of the performances admirably. The lighting is just right, putting a focus on the performers and the set and nothing else. When they come, the music and sound effects fill the room, jarring

the audience at just the right time.

The performances continue, one after another. This group presents a job interview in a Red Lobster that descends into absurdist comedy. The waitress becomes an old acquaintance of the interviewee. She smears coleslaw on her face. The next group is three friends in a 50's-style diner. One leaves, the other two reveal their feelings for one another.

And the night continues.

"[24 hour theater is] a great tradition and a great opportunity for Bard theater students to get together and do something crazy, fun, and create," van Cleef said. "I just want people to know how fun it is and to try and encourage as many people to come and participate, even if you are not a theater person."

Horwitz also emphasized that the festival boils down to two goals: involvement and fun.

"No experience is required," Horwitz said. "We just want to get people involved and have a blast."



# SPORTS



## **SNEAKERS BEATING ON PAVEMENT**

## **AN ELEVEN- MILE RUN WITH THE INGLORIOUS, INCREDIBLE CROSS COUNTRY TEAM**

BY TOM MCQUEENY

photo by JD Lawrence

### *Mile 1*

I know the loneliness of the long distance runner. After all, some men are just born talented. Some men break free from the pack and lead a life of glorious solitude.

I am not one of those men. Not even close. I'm the guy way in the background who may or may not be part of the race, depending on who you ask. On a bad day, these uncertain spectators might even give me a pity clap. God save me from the wretched pity clap. If I can do better than the pity clap, it's a good day. If I can cross the finish line without immediately pooping myself, it's a great day.

The truth is most running is inglorious. But more than that, it is suffering. Anybody who can see my contorted fun house mirror face mid-race can tell you that.

Then why do I do it? Why do most runners participate in this inglorious, ignoble, and largely ignored sport?

Perhaps it's because there's more to it than just that. Especially for Bard runners.

### *Mile 2*

On any given afternoon, you can see a bunch of bright-eyed Bardians standing outside the Stevenson Athletic Center, near the picnic tables. An hour later, you can see them ugly. Some are sprawled out like starfish. Some just lie there. And some sit with their heads in their hands sucking down air. It looks like the aftermath of a Civil War battlefield. Tomorrow there will be practice. They don't have to come back to be on the team. Bard Cross Country just doesn't expect that. But they will come back.

### *Mile 3*

Christian LeTourneau has been running since fifth grade. And he's good. In the beginning, it was all about competition. Now? It's a meditative experience.

"I read about a monk," LeTourneau says, "and the thing he really loved was getting bit by a mosquito during meditation—allowing that mosquito to bite him and allowing it to take from him."

LeTourneau remembers one particularly difficult race where everything seemed to hit him at once. He had not been doing well in school. His strenuous training had taken a toll on him. And the long drive out to the race didn't help. "Started the race. Got about a mile and a half into it and I noticed an itch on my thigh and I scratched it." Scratching the itch during the race changed something for him. He had lost the focus, the competitive urge, but above all, the meditative experience.

"I realized when I scratched the itch, it was over"

The race wasn't his best. It discouraged him. He thought about quitting. "The monk liked accepting the pain and at the same time realizing how trivial it was," LeTourneau says. "[Running] is different, but it's also similar."

He stayed on the team.

### *Mile 4*

The scene: a fall afternoon run to Red Hook. I feel like a sweatier version of Jesus being tempted in the desert. And I'm behind.

"You don't have to run anymore," yells my coach, as he drives past. "You've done enough! We can go get ice cream now!"

I sweat and grunt responses between stifled breaths.

"No Coach!" I say. "Leave me alone! We're running to Holy Cow! I really think I should finish."

"I'll drive you out to the front runners then," he replies, "and you can finish your run with them."

"No Coach. Leave me alone. I have to finish, or I'll feel like crap."

"Let me just drive you up to the next closest guy."

"No, I'm doing my run."

Coach leaves me alone.

**Mile 5**

It's Christmas day. The snow still lines the sides of my driveway. The classic Christmas lights shine through the windows. This is what Christmas is supposed to look like.

We're about to leave for dinner when a car pulls up delivering flowers for my mom. The delivery guy gets stuck while backing out because of course that would happen. My dad calls for a tow truck, but it's Christmas day. They're not coming for hours.

"We've done all we can," my dad says.

"No," my mom says. "We haven't."

She pulls up next to the delivery guy in her car, and they drive off. She comes back hours later, tired and hungry. She musters a smile. My dad asks where she went and says we missed our dinner reservations.

"Well, I had to drive him home," Mom says.

"How far away did he live?"

"Not far," Mom says, "but we had to make his deliveries first."

Then she cooked dinner.

**Mile 6**

The runner experiences the following things on a long run at eleven at night:

Sneakers beating on pavement. The phrase "Run, Forrest, Run" shouted from passing cars. A mental run through of every scene in *Forrest Gump*. An intense craving to meet Tom Hanks. An intense craving for Root Beer. Sweaty agony. Looking up at the stars and trying to run by star light. Tripping. Realizing you're not an astrolabe. The occasional fart. Waving my hands in the air like a conductor to orchestrate said fart. Laughing. Missing my family. More agony. Wondering how they're doing. Not knowing if I can make it back to the dorm. Knowing it doesn't matter. Realizing the run always ends where it begins. Sneakers beating on pavement.

**Mile 7**

The starting gun goes off. A sea of multi-colored uniforms spill over the starting line. Among the bobbing bodies of the pack, J.P. Lawrence moves ahead one person at a time. But he isn't racing. He's playing real life Mario Kart.

"You're the Mario Kart and they're the bananas," Lawrence says. Competitors turn to obstacles. "It's a sport where you don't actually see your opponent's faces."

Once Lawrence remembers laughing at a straggler at the very back of the women's race.

"She must really love running," I said—the joke being that what's the point of running when you're that slow? Then I realized that at a different race, I would be that person. I was just lucky to be in a race with people as slow as I was."

Today, he tries not to make fun of other people's running abilities. He knows there are always those who are faster, or slower. But in the end people race against themselves, and everyone else is just in the way. "People still run races, even though they know only one will win," Lawrence says. "It's weird."

**Mile 8**

The fat man next to me is not meant for an airplane seat. I'm not even sure if air travel was designed for him. His rolls spill over into my seat like the Nazis into the Sudetenland. He's ranting. He keeps spilling his wine. And the stewardesses inexplicably keep bringing him more. Meanwhile a baby lets out its battle cry, waging war on the nerves of anyone who isn't deaf. The sickly smell of airplane food mixes with the unique feeling of recycled air. This is my moment. This is what I've been practicing for. I smile. Behold the Patience Olympics. Let the games begin. Time to be the better man.

**Mile 9**

Ian McMillan's feet were frozen. But it's not like he didn't have it coming. That's what you get when you run a snowy five-mile race in sandals.

"Everyone's times were thrown out the window," he says. "No one was going to run a good time that day."

Between the high winds and the relentless pace, the snowflakes bit into McMillan's frostbitten skin. At that point, McMillan says, the race had turned into something else.

"It was about how much you were willing to take."

He slipped all over the final icy 100 meters. He shivered as he came across the finish line. He was cold. Very cold. Too cold to really feel anything. Except for one thing.

"I felt better than normal me."

**Mile 10**

"You're like toilet paper!" the old man shouted critically as we passed the graveyard. We groaned. This was the last thing we needed on mile seven of our eleven mile run. The heat was blistering. The air was humid. We were behind. And I was having difficulty breaking up the mileage.

That's what I do: I break up the mileage. I can't run eleven miles, but I can run one mile eleven times. That mental distinction makes all the difference.

My friend was about to tell the old man to shove it. I gave him a look that told him to be patient. I gathered myself and asked exhaustively, "Why are we like toilet paper?"

Calmly, he answers: "Because you're wiping up the rear!"

He laughs.

We laugh.

And we keep running.

**Mile 11**

Every day you'll see the Bard Cross Country team meet outside the gym. Every day you'll see them destroyed an hour later. And if you approach this motley mash-up of asthmatic masochists, they'll tell you a simple truth.

It's not about the suffering or the loneliness.

It's about how much shit you can take and keep going.



# OPINION

## NO MATTER WHO WINS, WE ALL LOSE

BY LENNY SIMON

The election is over—finally. The hysteria has subsided and the campaign memorabilia have faded in color. Now isn't it time to settle down with schoolwork, senior projects, fleeting crushes, and general shenanigans? Isn't it time to move on?

Absolutely not. The next four years will be a brutal and bitter fight.

Because no matter who wins, we all lose. "Forward" (Obama's simplistic, almost pathetic justification for another four years), is a good theme for this election and this article. Neither candidate has laid out much of a plan regarding what he would do while in power. It seems certain that the next four years will contain more problems than solutions, more division than compromise and an overall astounding lack of leadership.

Hundreds of Bard graduates will be "entering" the workforce (a euphemism for living at home with an internship). Many others will be coming to Bard on federal grants. Healthcare for Bardians could also change, depending on our president. As our semester starts next spring, these issues, which directly affect our community, will be decided in Washington.

Partisan squabbles have left the swamp we call Washington in disrepair, but everyone does not share equal blame. Senate Minority Leader Mitch McConnell said the G.O.P.'s "top priority should be to deny President Obama another term." This simple idea has perverted our political system. How can a two party system work when one party has gone insane?

The Republicans have rejected almost every idea the president has put forth. But Obama, supposedly the Democrats' "great communicator," has also been a poor communicator and political operative; he couldn't sell a beer at a Booty Banger.

In our frustration, we often make the honest mistake of thinking that all politicians are the same. They are not.

So let's look at the two options: Romney and Obama. For the sake of simplicity I shall assume that after the election the Democrats will keep the Senate and the Republicans will keep the House. Either party will need the other party to cooperate.

We'll start with the more unlikely outcome first: that Romney wins.

A Romney administration would attempt to repeal The Affordable Care act, cutting healthcare from 35 million people (including me)!

Romney would have to reconcile his cautious and moderate inclinations with those of the radical Tea Party. He would have to refine a plan—one that up until this point has been obscure and confusing at best.

The most tangible plan out of a schizophrenic G.O.P is Paul Ryan's budget. In the end, domestic programs that help the 47% (aka the beloved middle class) are on the chopping block.

If, like me, you plan on being poor and unemployed for the next 20 years after graduating from Bard, then Medicaid might not be there. If being homeless is a full-time occupation, then yes, this budget will create jobs, millions of them. If Romney does little to jump-start the economy, which seems the most likely scenario, or ease the pervasive and growing inequality of the country, which is a guaranteed scenario, this budget will spell disaster for the country.

Now on to the man that puts the "Oh" in Obama. If Obama wins, we are likely to

see a repeat of his first four years—meaning a mix of lofty policy goals mixed with stifled pragmatic solutions and poor communication.

What Obama actually plans to do in the next four years is anyone's guess. With little political capital left, the President could only resort to Clintonian-style compromises.

Whoever wins, the truth is that neither candidate would do enough on environmental legislation, immigration reform, substantive tax reform, or large-education initiatives; nor would either lower the cost of education, or reduce the military budget. These are the reforms we need. But our politicians need to know that we want them.

Franklin Delano Roosevelt, when talking to radical labor leaders, once said, "I agree with you, I want to do it, now make me do it."

Let's be vocal about what we want. The president will likely be the most cautious person in the country, unable to tackle what matters. It is our responsibility to make sure that's not the case. Let's make him do it.

## BARD, AND EVERYTHING ELSE

BY SAIM SAEED

I used to make the distinction between being in college and being in the world. In a place like Bard, this is rather easy to do. The serenity, the woods, the waterfalls, the affluence, and the emphasis on unpacking and deconstructing concepts are quite far, physically and conceptually, from the cynical, cutthroat, ugly, reactive and rather less reflective hustle and bustle of the "real world," as some put it. And there's merit to that distinction. I had resigned, frankly, to the consumption of education: I was to be dormant in all capacities until graduation. There's Bard and then there's everything else.

Things change.

There is more than just the latent effects of an education that should give Bard, and its students, pride. Leela Khanna, a sophomore, went to India and worked at a non-governmental organization (NGO) focusing on women's rights. Sarah Stern, a senior, worked at Encounter, a project which gives American Jews the opportunity to explore the West Bank. Lucy Flamm, a first-year, organized an American effort to revitalize the rural schooling system in Cambodia. Mehdi Rahmati,

a senior, investigated deaths in Afghan civilians at the hands of the American military through the Open Society Institute in New York City. These are just a handful of students out of more than 30 that went far and wide, as well as close to home, to actively try and do good.

These students' achievements are not limited to summertime activities. In addition to those mentioned, many others have devoted their personal, intellectual and political minds to try to solve international conflict, create a sustainable future, and make social equity a universal right all over the world. Bard has placed itself squarely at the center of political and social action thanks to the moral and financial support it provides its students.

I don't mean to frame this in terms of "making a difference" or "helping the poor" or any other self-congratulating clichés we use to feel good about ourselves. I mean to highlight the fact that Bard is now politically, socially, helplessly connected to a world, which includes Kingston, N.Y. as well as Rangoon, Burma. Through its connections, Bard has embroiled itself in the political machinations taking place in all of them.

We, as Bard students, empirically and morally, cannot consider ourselves to be removed from the world; even while on campus, we're shaping the world. It's going to be either Gibson or Schreiber for Congress this November, and Bard can help decide. We can also help decide who will be the next President of the United States. We're intrinsically connected to Kyrgyzstan, Red Hook, Palestine, the Hudson Valley, and South Africa; we need to ask ourselves what these connections mean. We are more responsible, directly or indirectly, for what goes on in the world than we thought, and we must accept that responsibility.

As for myself, I interned in New Delhi at a magazine that does investigative journalism. While that in itself might not seem exciting (which it was), it was indeed miraculous: I am Pakistani, and the conflicts between Pakistan and India are intense. My presence in India and ability to intern is a political statement and achievement in itself. To engage in Indo-Pak politics, to witness firsthand the political upheaval taking place in South Asia, to write about it, and to actively try to bridge that basic gap is something else entirely.



# TAKING RESPONSIBILITY FOR GUN OWNERSHIP AMERICA AS A MORAL LEADER

BY ZACHARY BARNETT

'Is America a moral leader?' I was recently asked this question, and my mind turned immediately to guns. Many, many things have been said about gun ownership in the US - things about glorification, escalation and lack of regulation - and so it may seem naïve for a British student in Germany to say any more.

But this is precisely the danger: that we allow these things to become obvious. From an outsider's perspective, it seems there are still some things to be said about responsibility.

When Europeans ask, incredulously, how gun ownership has become normal in the US, we're often met with the same answer: 'it's in the Constitution.' This sounds like a just-so story: 'guns are legal in the US, and that's how it is - just because it is.' In fact, it's a just-so story that the Government seems to like just so. Indeed, the only way to alter the US' policy on gun ownership would be through an amendment to the Constitution. There could be no referendum or public vote on the matter, and of course, in order to change the rules on amendments to the constitution, the constitution would first have to be amended. This story will be remaining just-so for some time.

But, from a human rights law perspective, there are such a thing as 'positive obligations.' That is, not only to refrain from violating human rights, but also to actively create an environment in which human rights are assured. It seems fairly obvious that allowing people to

stroll around crowded cities with implements of death in their jackets is not going to great lengths to protect the right to life, either.

Of course, different rights often need to be reconciled, and gun-owners may cite their right to self defense; though whether we consider this right to have been sensibly interpreted in the provision for gun ownership remains to be seen. Either way, surely one person's right to self defense is outweighed by the right 'to liberty and security of person,' and a 'freedom from fear' that can 'only be achieved if conditions are created whereby everyone may enjoy his civil and political rights.'

Needless to say, the right to self protection would hardly be so necessary if guns were not widely available.

In effect, the US government has for many years allowed a just-so appeal to the Constitution, which the American people are powerless to change, threaten the integrity of the rights to life and security of a person. At this point, a discussion about responsibility seems very appropriate.

The US takes extreme levels of ownership of its citizens: it educates them, surveys them, and even has the power to kill them. If a government is to take ownership over its citizens' lives, it is only right that it should also take responsibility for them. If the US government is to take ownership of an environment

in which it sanctions gun use, it should take responsibility for the results. If a parent, who takes ownership over its child, were to give that child a knife, they would most certainly bear responsibility were the child to stab someone.

Some may refute the 'child' analogy, claiming that American adults, as rational agents, should be able to take responsibility for their own gun-related actions. But the events of the last few months suggest that handing the American people guns is like handing a knife to a child. It seems sinister that, whilst Norwegian Prime Minister Jens Stoltenberg apologized and accepted responsibility in light of findings that the Utøya Island attack could have been prevented, President Obama was quick to distance himself from 'whoever (was) responsible' for Aurora, which was carried out with legally acquired weapons. To respond ineffectively to a crisis situation is one thing, but to enable one is quite another.

Perhaps it is unrealistic to expect the US Government to change gun law in the near future. However, the least that they can do is take responsibility for it. If the US government is not willing to admit responsibility for gun-related deaths hereafter, I suggest they reconsider the kind of social environment and culture they wish to foster. Until then, such a lack of responsibility is not becoming of a 'moral leader.'

## ELECTION MATH

BY JEREMY GARDNER

I rewrote this opinion piece three times before I gave it to my editor (it was two weeks overdue). Then, three days later, I wrote it all over again. This is why:

I didn't want to write about the elections. If I couldn't play the devil's advocate and support Romney (his politics are too atrocious to even parody,) I didn't have anything to say.

It's not that I don't love politics, it's just that my overblown faith in my intuition led me to believe Barack Obama would win his reelection bid without difficulty. So that's what I tried to write about. But since the first presidential debate, no matter how I worded my sentences or constructed my argument, my opinion didn't read like anything but the attitude of some cocksure liberal blogger. So I came to terms with the reality that this election will be close. It won't be as close as everyone seems to believe it will be, but it won't be another Obama landslide.

You see, Barack Obama was the favorite for this election before he was even elected to his first term. He rode into the 2008 general election on a tidal wave of "hope" and "change." McCain never had a chance. Perhaps Obama set expectations too high. Or maybe he simply triggered the optimism bias hardwired into our brains (it's real science!) And with the irrationalities of optimism comes the inevitable disappointment upon realizing that "change" doesn't signify the Second Coming.

But while the president hasn't stopped global warming, conquered China, or convinced the world that America is da best, it's not hard for even the average, god-fearing American to recognize the dire situation

the president inherited from George Bush. Barack Obama undoubtedly helped prevent the next Great Depression. Yet the GOP has done an excellent job of making us forget that and believe Bush-era policies will somehow "restore America."

Though I never put it past the Grand Old Party to perpetuate fabrications in order to win an election (see Swift Boat Veterans for Truth,) Mitt Romney's entire campaign is a fabrication. And, tragically, it's worked. Sort of.

New polls put the candidates in a dead heat among "likely voters" (though Obama still carries a heavy lead among registered voters.) Even so, this makes clear that the truth train doesn't run far in modern politics. Regardless, Obama will win this election and here's why:

The president is not elected by popular vote. He is elected by the Electoral College (designed by the Founding Fathers to prevent demagoguery... and the election of Ron Paul—god bless his soul). Of the 538 "electors," allocated in proportion to a state's population, a presidential candidate must gain 270 votes to win. In nearly every state, whichever candidate wins the popular vote receives the state's electors.

Since Bard kids don't like math, I developed a formula for breaking down the path to presidential victory (despite my own loathing of arithmetic.) Upon examination of the nine "swing states," or states where the popular vote for president is undetermined (most states are predictable,) I developed a nightmare scenario for Obama (while remaining pragmatic.) We will base our numbers on the conservative-leaning Real Clear

Politics (RCP), a polling aggregator and analyst (think "Fair and Balanced.")

RCP predicts with certainty that Obama and Romney will initially gain 201 to 206 electoral votes, respectively. They give Romney the swing state of North Carolina (15 electoral votes) and take away Pennsylvania (20) and Michigan (16,) which are typically granted to Obama. However, the president has led in Michigan and Pennsylvania in every poll since August, and even RCP gives him a healthy five-point lead in both states. (Note: points are the average of all polls taken— including those by partisan groups.)

Let Romney keep North Carolina, where he has a respectable 5.6 point lead, and the race is at 237 to 206. Now let's elicit traumatizing memories of the 2000 election and hand Romney Florida (29), where he's given a 2.6 point lead. Things are getting interesting! Obama leads just 237 to 235. RCP also gives Romney slight leads of 1 point in New Hampshire (4) and .2 in Colorado (9), with a tie in Virginia (13), but we'll give them to him anyway. Add those indecisive victories together and what do you get? Romney with 261. Not enough!

Now let's look at the other swing states. Obama leads in Iowa (6) by 2.4 points, Nevada (6) by 3, and Wisconsin (10) by 2.8. These states, unlike the three leaning towards Romney, show Obama winning in every poll aggregated (except for one in Iowa). The race is now at 259 to 261 for Romney.

I was slightly shocked when I realized I had come to the same conclusion most political analysts have come to: Ohio may decide this election. This is not the worst dream

I've ever had. Right now, Obama leads in nearly every Ohio poll, with RCP giving him a 2.4 point spread. Three years ago, unemployment in the Buckeye State was 10.6%. Now it's 7%. Regardless of what Romney says anywhere else, Obama has helped the economy (as much as a president can) in Ohio. Furthermore, the 21 percent of Ohioans who have already cast their ballots said they voted for Obama by a 66-to-34-percent margin. The president also has a 14-percentage-point lead over Romney among female Ohio voters.

If Obama can snag Wisconsin or Virginia (both of which have seen jobless rates drop below the national average,) he only has to hold onto Ohio and win one of Colorado, Iowa, or Nevada to seal up the Electoral College victory.

In a country that I love so much, it's sad to see that a man who has run his campaign on lies and a socially retrogressive platform could actually compete with a man fit to run the United States.

But for those very reasons, Romney won't win. Obama will take the female, youth, and minority vote, and he will hold onto Ohio. Even if he does not, the path to victory for Romney is much narrower than the president's. Hopefully all you liberals can take comfort in this.

A final disclaimer: while I may not be certain that Obama will win the presidency, I have enough faith that I am gambling on him on Intrade.com, and will purchase positions in the next 48 hours.



## RE: BARD TWEETS

**Kyle Smith** @kyleforserious  
never mind, guys, the yogurt machine is finally working. I'll just kill myself tomorrow.

**Quinn Moreland** @quinnmoreland  
Bard Parents Weekend 2012 = parents anxiously looking for Bruce Springsteen

**weirddeals** @weirddeals  
i have a big essay due tuesday. the only thing ive written tonight is half an email explaining why i probably won't be done by then

**Robbie Brannigan** @robbiebrannigan  
There's actually a dude in my photo class who hasn't taken a photo yet and has missed two classes. Bruh don't go to college it's cheaper.

**Rufus Paisley** @rufuspaisley  
Just caught my dog licking another dog's dick. He won't look at me the same and I don't know how to tell him I'm cool with it.

**Brian Mateo** @brianmateo  
@keshasuxx I pre-ordered #warrior on #iTunes and #dieyoung isn't downloading! Can you go cannibal on their asses for me. Thanks!

**Emily Epstein** @TheTacoBelle  
How come no one farts in class anymore? #lame

**Lissy Darnell** @Lisslay  
There is a person whistling Puccini on one side of the wall and a guy composing on the piano on the other. SHUT UP MUSICIANS OF BARD.

**Jill Swan** @hungrybees  
WHY do you have to call it "tivdeliv" is nobody else sickened by that name?

## CLASSIFIEDS

Bard guy here looking for a cool chick with a strap-on to take me and make me her girl. Never really done it before, but excited to try. It can be silly and fun or you can tell me to suck it, do me and call me a...well...whatever. Either way or someplace in between! Must have an open mind and a sense of humor. I have the equipment we would need. Get in touch if you are interested in this or something similar! Hope to hear from you - reply to bardguy@ymail.com

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