

5-2013

Bard Free Press, Vol. 14, No. 8 (May 2013)

Bard College

Follow this and additional works at: <https://digitalcommons.bard.edu/bardfreepress>

Recommended Citation

Bard College, "Bard Free Press, Vol. 14, No. 8 (May 2013)" (2013). *Bard Free Press - All Issues (2000-2018)*. 106.

<https://digitalcommons.bard.edu/bardfreepress/106>

This Book is brought to you for free and open access by the Bard Free Press, 2000-2018 at Bard Digital Commons. It has been accepted for inclusion in Bard Free Press - All Issues (2000-2018) by an authorized administrator of Bard Digital Commons. For more information, please contact digitalcommons@bard.edu.



bard free press

EDITORS IN CHIEF
will "hot shower" anderson
kurt "father chunder"
schmidlein
rebecca "hermione" swan-
berg

NEWS EDITOR
anna "daddy issues"
daniszewski

CULTURE EDITOR
lucas "scattering rub-
bish" opgenorth

OPINION EDITOR
arthur "wino" holland-
michel

BARDIVERSE EDITOR
leela "not racist?"
khanna

SPORTS EDITOR
tom "wish we had
met u" mcqueeny

ONLINE EDITOR
naomi "not old
enough" lachance

**CREATIVE
DIRECTOR**
emily "medicine
stick"
wissemann

COPY EDITORS
nellers anderson
nora deligter
jp lawrence
kathy schneider

PHOTOGRAPHY
will anderson
jp lawrence
kurt schmidlein
emily wissemann

LAYOUT STAFF
will anderson
madeline porsella
emily wissemann

WRITERS
sonya avsyuk
dorottya barta
soraya cain
david goldberg
anna hadfield
luca haraszi
maggy kucera
jack magnesson
barna magyarkúti
charles mcfarlane
jackson rollings
sam rosenblatt
anne rowley
kimberly sargeant

levi shaw-faber
nathan susman
will tilghman
carter vanderbilt
kimberly sargeant
sam williams



cover by tuck galsford

photo by sam williams

back by valentina von klencke

NEWS [04]

BARDIVERSE [14]

CULTURE [18]

SPORTS [26]

OPINION [28]

[TERMS]

THE FREE PRESS RESERVES THE RIGHT TO EDIT ALL SUBMISSIONS FOR SPELLING, GRAMMAR, AND COHERENCE. WE PROTECT OUR STUDENT JOURNALISTS' FIRST AMENDMENT RIGHTS AND ACCEPT THE RESPONSIBILITIES THAT ACCOMPANY THAT FREEDOM. CONTENT DECISIONS ARE MADE BY THE EDITORIAL BOARD, AND THE FREE PRESS WILL NOT PRINT ANYTHING LIBELOUS OR DISCRIMINATORY IN NATURE. ANONYMOUS SUBMISSIONS CAN ONLY BE PRINTED IF THE WRITERS CONSULT WITH THE EDITORIAL BOARD FIRST.

ALL ARTICLES IN THE FEATURES AND OPINION SECTIONS REFLECT THE OPINIONS OF THE AUTHORS, NOT THOSE OF THE FREE PRESS EDITORIAL BOARD OR STAFF. RESPONSES TO OPINIONS ARE TOTALLY WELCOME AND CAN BE SENT TO BARDFREEPRESS@GMAIL.COM, AS CAN LETTERS TO THE EDITORS.

ALL LETTERS SUBMITTED TO THE FREE PRESS WILL BE CONSIDERED FOR PUBLICATION UNLESS THE WRITER REQUESTS OTHERWISE. THEY WILL BE EDITED FOR SPACE, CONTENT AND GRAMMAR.

[CORRECTIONS]

1. In "Feminism, or How I Learned to Forget Equality," Jeremy Gardner's name is misspelled.

2. Bard College accidentally made Kurt Schmidlein a senior, forcing him to leave us after this semester. This makes us incredibly sad because he is our dad, our savior, and our one athletic friend. His insightful opinion pieces, his effective leadership, and genuine kindness has made the Free Press a better newspaper. We wish him the very best on the rest of his life. We love you, Kurt!



LETTERS FROM ALUMNI

After last Wednesday (Senior Project due date) I was trying to remember interesting stories about Senior Projects of days gone by. I posted a few questions about them of the "Bard in the 80's" Facebook page—yes, those are my people, but I don't encourage you to go there, it was the 80's, you know. They got on answering fast and furious. I wanted interesting stories about the actual projects to share, not stories about what awkward thing happened on their boards, how they overslept, how much wine they brought, how two professors got into a fight that culminated in a chest bump (both no longer teaching at Bard). There is a famous story where a music student brought a lawnmower into his board. One alumna, who is now very successful, ate a pound of carrots a day and took a daily photograph of herself slowly turning orange. It is pretty great that they are all in the vaults in the library and everyone who takes a tour has to go through there, and the famous peoples' projects are under lock and key so they don't get stolen—lots of the 80's Facebook people said their projects were stolen from the library. I will say it was a little easier in those days to turn in an almost-finished project

that just looked like a project, then you could switch it out when you had spent enough late nights with Kate Turabian [author of *A Manual for Writers of Research Papers, Theses, and Dissertations*]. And we all used typewriters for the most part. So seniors, enjoy these heady last days—it was a pleasure to see you all turning in your projects last week —congratulations. For many years to come, Bardians of all eras will ask you, "What was your senior project on?" I usually squirm a bit at the question—I want to have a sexy answer like, "It was a screenplay that then was made into a film starring Helen Mirren" (true story), instead, I take a seat and tell them how I spent 300 hours pouring over the microfiche in the library one summer tracking the lives female Irish textile mill workers in Columbia County 1830-1860.

Be seeing you,

Jane Andromache Brien '89

Alumni/ae Affairs

The article on the Cost Exceeding Tuition Day, which was given a more sensational headline, did not adequately emphasize the main crux of the meeting. The reason for the discussion was to explain that tuition only covers part of the cost of running the college for the year. Bard is not alone in this "gap," but our relatively young alumni/ae base creates a higher need for outside philanthropy than at peers' institutions. As the article mentioned, half of our living alumni/ae graduated in the last 20 years. Thus, despite the 150-year history of Bard, we are a relatively young institution. It is not that the college is "poor," but that donations from non-Bardians are currently needed to deliver the high caliber education that brought all of us here. It is in this context that students should consider donating to Bard after graduating.

The issue of endowment is an important one, but only in the context of overall giving. As Jim Brudvig said, this is "money making money," which is why growing Bard's endowment is a key part of the current Capital Campaign. While we build such funds, however, we should also support the efforts that made this a great education for all of us. We have all benefited tremendously from this education and that is worth supporting from within.

Regards,
Taun Toay '05

ALL,

I am writing this as a collective thank you to the student body for your support and advocacy on my behalf. I have been hired and officially begin my employment as a full-time Horticulture employee on May 1! I am sure that without your help, this never would have happened, and I would still be a temporary employee without benefits and with the fading hope that the position would eventually be made permanent. As a full-time employee, I will be paid appropriately and enjoy the same benefits as other full-time B&G staff. I need you all to understand that you made this happen and it hugely impacts every aspect of my life, so basically, you've changed my life. I am grateful, and I thank you for your interest in, and concern for, the fair treatment of Bard employees.

If you see me working around campus, stop and say "Hi" and I'll thank you personally!
My best to you all,

Bridget Maple, Bard College Horticulturist

'BEYOND FURIOUS'

BY WILL ANDERSON

THE STORY OF HOW FACEBOOK, FOX NEWS, AND A FEW RED HOOK MOMS MADE BARD COLLEGE A NATIONAL NEWS STORY

The day began like any other. It was April 29, a Monday, and Bard's campus lay quiet. Senior Projects were due soon, finals were looming, and students were tucked away in the library, dormitories, and various academic buildings. Then it hit.

Around 5 p.m., a YouTube video capturing a segment of the Fox News program "The Five" began appearing on Facebook walls and Twitter feeds. The video's focus: Linden Avenue Middle School in Red Hook, NY. The panel's charge: Bard students had gone into the school with perverse intentions, forcing the girls to engage in lesbian kissing, and having the boys learn to identify sluts. The accusations were all-encompassing, unchallenged, and definitive.

Suddenly, students shifted their focus from studying to reacting. An active discussion began on the Student Government Facebook page about the video. BoTV filmed student reactions in the campus center. There was a sense of violation and hurt in these reactions; as junior Samuel Goldie put it in a Facebook post, "Am I the only one that is strangely offended by being called an idiot by Fox News? I feel like I shouldn't care, but I do."

What also came up was a sense of confusion. Most Bard students were unfamiliar with the workshops that were being criticized and found themselves defending programs that they had never heard of prior to the Fox News broadcast.

While this was the first time the majority of Bard students had heard about the anti-bullying workshops, or even Linden Ave. in general, the story had been building for weeks. It had been discussed in local papers, town hall meetings, and online forums all before the Fox News segment aired. It is a story that the Red Hook school district had been trying to manage, that the Bard administration had been attempting to distance themselves from, and that the Bard students involved had been forced to live with for days on end. It is a story that the Free Press was asked not to write, to please

ignore, in the hopes the conflict would resolve itself. It is a story that has created tension and anger between a small town, a college, volunteers with good intentions, and parents who believed they were just doing what is best for their kids. And like most stories, it had to begin somewhere, a place much more quiet and reasonable than where it ended up. That place is Linden Ave., in the second week of April, around 8 a.m.

BULLYING IN THE EIGHTH GRADE

The interior of the school is completely ordinary. The hallways are filled with noisy students, colorful posters, and rows and rows of pale, rectangular lockers. It smells like linoleum, basketball courts, and Axe deodorant. If someone had to find a stock image of a middle school, Linden Ave. would meet the requirements. It feels like a place you've been before.

The school has just under 500

Within seconds, parents were responding. Within hours, the initial message had received hundreds of comments. Posts ranged from outrage to confusion to skepticism.

students, ranging from grades six through eight. Every morning, they travel from surrounding towns in Dutchess and Columbia County, arriving just before 7:45 a.m. to make the first bell.

And on April 9, they did just that. The school has a block schedule, meaning half of the eighth graders had health class that day. It just so happened that that half would be part of a two-day discussion on bullying, body image, and gender stereotypes. But let's back up.

In July 2012, New York's Dignity for All Students Act (DASA) officially went into effect. The legislation aimed to prevent bias-based harassment and bullying present in public schools throughout New York. It also required "instruction in civility, citizenship, and character education."

It was because of this legislation, and

an acknowledgment of the excess of "bullying and name-calling in the eighth grade" that Linden Ave. Principal Dr. Katie Zahedi wanted to create a forum for dialogue addressing the struggles of eighth-grade boys and girls. Last fall, an Anti-Bias day had been held at the middle school with the help of volunteers from Bard. By most accounts, the event was a success.

In early February, Zahedi and Assistant Principal Jill Berardi met with Nate Zeitlin, the AmeriCorps VISTA Volunteer at the Bard Center for Civic Engagement, about an unrelated community project. Zeitlin mentioned to Zahedi and Berardi that he knew several Bard students who wished to put on another Anti-Bias presentation. Zahedi agreed to meet the students.

"We put together a list of possible topics to be discussed [with the Bard students]," Zahedi said. "For the girls, we thought the most important topics would

be name-calling, cliques, body image, and safety. For the boys, we looked at name-calling, bullying, and the difficulty boys have expressing their emotions."

Over the next month, Zahedi, the Linden Ave. guidance counselors, and the three Bard volunteers worked together to plan the two-day event. The workshops would take place during one of the middle school's health classes. The students would be split up by gender. Two female Bard students would lead a discussion with the girls. One male Bard student would speak with the boys.

The first day arrived, and all ran smoothly. Feedback forms taken by the middle school indicated, however, that the girls were not entirely satisfied by the presentation. "The girls' session reported back that it was boring, and that they wanted more discussion," Zahedi

said. Based on the feedback, the Bard students decided to replan parts of the second day discussion the night before.

On April 11, the three Bard volunteers returned to finish the workshop. Again, feedback forms were handed out to students, and all seemed positive.

The school day ended. Students returned home. Zahedi left work. And the day's presentation didn't enter Zahedi's mind again until later that evening, when she received a phone call from a Linden Ave. employee. Her tone seemed urgent. "Check out Facebook," the caller said. "It's getting intense."

The caller was right. At 6:35 p.m., a parent identifying herself as Mandy Coon posted the following message to Red Hook Moms, a public Facebook group for local parents and residents:

"So K***a comes home tonight and decides to tell me about her day today. So in health they had 2 Bard students come in to talk to just the girls. They processed [sic] to tell them that they can start having sex at their age and there is nothing anyone can do about it not even their parents. Then they proceeded to have the girls pretend to be on dates with each other and the girls had to go around the room asking other girls if it was ok to kiss them. Last time I checked I gave birth to my kids and was their parents so what gives them the right to tell a 14 year old she can start having sex and that her parents can do nothing about it. Then to make them pretend they are gay and ask other girls if they can kiss them. What has the world come to. The school is definitely going to get an earful from me tomorrow.. I am beyond furious"

Within seconds, parents were responding. Within hours, the initial message had received hundreds of comments. Posts ranged from outrage to confusion to skepticism. Parents questioned why unlicensed Bard students were allowed to lead a seminar on such sensitive subjects. Many asked why parents weren't notified of the presentation or asked for consent beforehand. Several Bard employees chimed in, defending

the workshops and the college.

Then another parent posted one of the worksheets handed out during the workshop. It included a number of terms relating to gender identity and sexual preference. It also included the two female Bard students' emails.

Outrage again erupted over the flyer and the terms it introduced. Parents were also angered over the inclusion of personal information by the Bard students, complaining that it could allow their children to keep in contact with the students after the workshop.

"[T]he children did not need a flyer listing every possible orientation! I didn't even know what cisgender or pansexual meant," one parent wrote on Red Hook Moms. "Actually, I would have preferred to live the rest of my days without knowing it."

The conversation carried on into the night, the next day, and the weekend. In the end, it received more than 375 comments. Beth Barrett Dachs, whose sons had attended the middle school, but were not part of the presentation put on by the Bard students, was one of the initial parents to engage in the online discussion.

"At first, there was a lot of incredulous questions. Because no one who was posting was actually there, or knew what took place," Dachs said. "Then it became very unfortunate because some people were saying, 'you people are anti-Bard' or 'you're anti-gay.' I don't think that was the original intent. This mom just wanted to make a statement about her own daughter, and what was going on at the school."

Zahedi watched the conversation unfold from home, hesitant to chime in but eager to clarify any misconceptions. In her mind, the intense reaction made sense, but the information provided by the initial post was misinformed. If the accusations discussed were true, parents would have a right to be outraged; but the accusations were false. She scheduled a community meeting the next week to address parents' concerns, and to clarify what actually happened.

On April 16, Linden Ave. administrators, parents, and local residents gathered to discuss the workshops. They went step by step through the accusations raised.

The pretend kiss mentioned by Coon's post was an exercise on consent and how to say "no" to unwanted sexual advancements. The exercise is based off of a program from the Date Safe Project called "Can I Kiss You?", and aimed to educate students that anything

other than a definitive "no" can be misconstrued as "yes." According to Zahedi, there was a table between the two students acting out the exercise, and no physical contact was made.

According to the middle school, the girls were never told that it was okay to have sex at their age, or that their parents couldn't prevent them.

At no point, says Zahedi, were the boys told how to identify a slut, but rather the workshop discussed "slut-shaming," and the harmful effects the term "slut" has on women and girls.

The reason parents weren't notified, according to the middle school, was because no new information was being taught, and the topics weren't specially sexual in nature. But, Zahedi says, she will be sure to notify parents of future workshops.

Zahedi conceded that the handout on gender identity was too mature for eighth-grade students, and admitted that she had not reviewed it prior to it being issued. She also apologized for

Once it hit Fox News, the story spread ferociously. On April 20, Christian News Network reported the story with the headline, "Middle School Girls Forced to Ask Classmates for 'Lesbian Kiss.'"

the inclusion of the students' emails.

The meeting ended with Zahedi inviting anyone who still had questions to come and see her. "I told them that being right is overrated, and I'm very eager to apologize for anything that might not be right," Zahedi said. "I felt positive after the meeting. Everything seemed to be going well."

Based on the following two weeks, Zahedi could not have been more wrong.

'GIRLS FORCED TO ASK CLASSMATES FOR LESBIAN KISS.'

Around the same time of the community meeting, Todd Starnes, a writer at Fox News, reportedly sent the Red Hook School District a one-line email. It asked if the district wanted to respond to a story he was writing on the workshops. Zahedi claims the district never saw the email; Starnes went ahead with his article.

It ran on April 18, with the headline, "Middle School Anti-Bullying Lesson Includes Lesbian Role Play."

It's unclear how Starnes came across the story. Some claim that some of the Red Hook moms contacted him after feeling dismissed by the school. Others claim he saw it in local papers. Starnes could not be reached for comment.

Once it hit Fox News, the story spread ferociously. On April 20, Christian News Network reported the story with the headline, "Middle School Girls Forced to Ask Classmates for 'Lesbian Kiss.'" The National Organization for Marriage (an organization that fights against same-sex marriage) used the story in one of its fundraising campaigns, stating in a letter: "[T]his is what's at stake: our right to raise our children with our values, free from indoctrination into alternative 'lifestyles' under the guise of 'anti-bullying,' 'tolerance' and 'gender identity.'"

At the middle school, the administration could sense that the story was getting bigger.

"[I remember] telling the superintendent that I thought this was about to get really bad," Zahedi said.

Linden Ave. released an official statement, which they posted to their website, again dismissing the accusations, and clarifying what actually happened. The school also wrote to Todd Starnes, asking him to correct his article and

remove the inaccuracies.

But the story was traveling fast, and getting picked up and reported on around the country. The heightened media coverage led to an influx of phone calls and emails to the district office and middle school. One call came from as far as Australia. The phone lines filled with viscous and accusatory messages; a number of secretaries had to go home because they felt so sickened by the messages.

Even some of the parents who had engaged in the initial discussion began regretting how public the story had become.

"I truly believe that if [Mandy Coon] knew today that [her post] would grow to such a monster, she would have never had said anything publicly," Dachs said.

The Bard administration, which had stayed out of the spotlight for much of the controversy, resisted commenting on the story. Mark Primoff, the college's Public Relations Representative, released a few short statements, but for the most part, the college stayed silent. Their focus, rather, has been making sure the Bard students involved have felt safe after the media coverage erupted.

"We've been talking to them and meeting with the students since it all

happened. We remain in contact with the students, and are helping them focus on finals. That's the main concern. Because they didn't do anything wrong," Associate Director of Center for Civic Engagement Erin Canaan said. "There's such an emphasis on this story that we need to put it on the table and pull it apart, as if there was some terrible wrongdoing. I've just tried to focus on the message, which is that we support them."

Because the students' emails were publicly distributed by parents, there was some concern that their identities would be given to the media. Unconfirmed reports claim that several individuals have attempted to contact the students directly. Thus far, the students have remained anonymous in the media.

"These students were operating as they should. I'm sure they did a very good job. They didn't claim to be representing the college; they are free adults and citizens and I admire their willingness to help out," said President of the College Leon Botstein. "It's a reminder that we have to find a better way to communicate with people who disagree with what we believe in, and that name-calling and mischaracterization of events in no way resolves differences."

Both Bard and the school district are adamant that their relationship has not been adversely affected by the event.

POST MORTEM

It has been more than four weeks since the workshops were held. The phone calls have petered out, and the Red Hook School District has started to put the events behind them. Things have begun to feel a little more normal.

It was a month for which the district, the parents, and the college were not prepared. It was a month of accusations, conflict, and strife. It was a month where some parents realized that they could no longer control what their children are exposed to. It was a month where two Bard students felt attacked and misrepresented. And, despite the amount of coverage and attention paid to the story, it was a month where little communication was made. The relationships that make Red Hook strong, that engage the college with surrounding communities, that make us act with civility and patience, were tested.

The results of that test depend on who you talk to.

GABRIELLE GIFFORDS TO SPEAK AT COMMENCEMENT

BY NAOMI LACHANCE

The Commencement speaker, for Bard President Leon Botstein, is a small part of the annual commencement ceremonies. In fact, if he could create a commencement ceremony that was only about the graduating class, he just might.

For the 2013 Commencement, Bard's 153rd, Congresswoman Gabrielle Giffords will deliver the commencement address with her husband, retired NASA astronaut and US Navy Captain Mark Kelly. Giffords will receive a Doctor of Humane Letters.

Unlike most colleges, Bard does not pay its commencement speakers. Rather, the college chooses its speaker from among those receiving honorary degrees.

Giffords' status as Bard's commencement speaker was reported by Politico, the Huffington Post, and other major news outlets in early April. She was ranked as one of the "biggest commencement speakers of 2013" by the Washington Post. This will be her first commencement address since surviving a shooting in Tucson, Ariz., in January 2011 where she suffered a gunshot wound to the head.

"It is our feeling that Congresswoman Giffords showed exceptional courage and was not just a wonderful member of Congress," Botstein said. "She and her husband [also] have tremendous concern for the general good...and the level of violence in society."

Not to mention that Giffords' former chief of staff is a Bard alumna.

"They know about Bard because of me," said Pia Carusone '03. Carusone said that she has been singing Bard's praises to Giffords since she first began working for her in 2009.

"[Giffords and Kelly are] really excited to be able to do this," Carusone said. She is currently working as Executive Director for Americans for Responsible Solutions, Giffords and Kelly's gun control advocacy organization created after the December 2012 Newtown shootings.

This was not, according to Botstein, a political statement on the college's part. "Political spin? Not on this issue," he said. Giffords was confirmed as this year's commencement speaker in the winter, before the Newtown shootings, Botstein said.

Myra Young Armstead, Giffords' faculty sponsor and Bard Professor of History disagreed. "I definitely think it's a political statement on Bard's part," she said. "She aligns with basic Bard ideals that support creative, productive, positive, helpful contributions to public life."

Armstead, who will introduce Giffords and Kelly, said she had difficulty condensing the magnitude of Giffords' achievements into a short speech. "I admire her reasoned approach about issues so

divisive in our country," she said.

Giffords, during her time in Congress, was a Democratic Arizona Representative. She took stances on a range of issues, from health care reform and illegal immigration, before the shooting put her into the national spotlight as a symbol of gun violence in America.

"We try to mirror to our graduating seniors... who the institution values in all the fields that they're in," Botstein said.

Giffords is part of an esteemed pool of honorary degree recipients—inspirational figures for the graduating class, according to Botstein. The other honorary degree recipients are Brian Fischer (Doctor of Laws), Jo Handelsman (Doctor of Science), Jonathan Tunick '58 (Doctor of Fine Arts & Alumni/ae Honorary Degree), Dennis M. Walcott (Doctor of Humane Letters), and Alice Waters (Doctor of Humane Letters). Botstein will confer 470 undergraduate degrees on the Class of 2013 and 175 graduate degrees.

The speech—or joint speeches—have yet to be finished, according to Carusone, but they plan to celebrate the graduating class.

When Giffords spoke on the floor of the House in January 2012 to submit her resignation, her speech was slow and labored; despite her immense recovery, she still has a long way ahead of her. She received a standing ovation from her colleagues that day. "Her story has inspired the nation," Carusone said.

This is not, Botstein said, anywhere near the first commencement speaker to draw national attention. He mentioned Salman Rushdie as a notable past commencement speaker, but, he said, "years have gone by when the commencement speakers have been terrific, but they were not newsworthy."


Botstein waxed reminiscent recalling favorite commencement speakers from his 38-year term as president. He mentioned Yo-Yo Ma, who played his cello in lieu of a speech, Polish philosopher Leszek Kōlakowski, and historian William McNeill.

But Botstein urges a focus on the Bard students rather than the excitement of Giffords' appearance. "There is the danger that you dwarf what commencement is really about," he said, "which is to celebrate the achievements of the graduating class. I have a yen for commencement in which there are no outside speakers, and there are no three-ring circus, and you focus simply on the graduates."

Still, the commencement speaker sets an inspirational tone for the graduating class; Armstead eagerly anticipates Giffords' arrival on campus. "I admire her," she said. "For me, she represents a voice of reason, moderation, and civility."

NEW GOVERNMENT, NEW CONSTITUTION, NEW VIBES

BY ANNE ROWLEY




The old constitution was described by sophomore Alex D'Alisera, who was recently re-elected to Chair of the Peer Review Board, as an "ungrammatical, nonsensical, 60-some page mess." The document was over 50 years old, directly contradicted itself in parts and, according to D'Alisera, was a "disincentive for students to participate."

The new constitution, ratified in March of this year, is substantially shorter, at 13 pages. The elections in April were the first held under the new document. The changes instituted under the new constitution are apparent not only in the titles of those elected, but also in the capacities of their positions.

The change most emphasized by the winners of the elections has been the decrease of executive power. The most visible manifestation of this change has been the replacement of the position of President with Speaker of the Student Body. Junior Rosette Cirillo, who won the position with 84 percent of the vote, says the new title is, "a clearer name for what the role actually should be."

Cirillo sees this new role as one that is "more of a liaison position than it is an executive position," mentioning a disparity that has previously existed between student government and the student body. Cirillo hopes to fill this gap.

"I'm not a director. I'm not the boss," Cirillo said. "I'm a facilitator, I'm making sure everything runs smoothly."



Decreased executive power means more communication with the student body for many of those elected. Cirillo hopes for better communication, both between the student government and the student body, and between the student body and the administration. She hopes to put up a large bulletin board entirely devoted to Student Government in the Campus Center next year with events and current initiatives featured. She also plans on having more open dialogues between the administration and student body to prevent controversies like that surrounding the shuttle that occurred earlier this year.


Future Chair of Student Life Committee Elisa Caffrey shares similar ambitions for better communication with the student body, and plans on achieving it through increased surveys. "We're trying to reach out as much as possible to get ideas instead of expecting students to talk to us," Caffrey said.

Much of this communication will be facilitated through the role of Secretary of Press. The position, held by junior Claire Bunschoten, was added to the new constitution. The purpose is to maintain an online presence through which the student body will be informed of what Student Government is doing. Bunschoten cites the lack of consistency online as reason for the new position.

"I noticed this year that the first hit when you search for 'Bard Student Government' is a website that hasn't been updated since Mackie Stevens ['12] was in office," Bunschoten said.

Bunschoten plans to continue using Facebook as a resource for disseminating information, but also wants to get the Bard Student Government (BSG) website back up and running next semester.

"I want to make sure people can find anything they want to know about BSG so this student resource can be used most effectively," Bunschoten said.




Cirillo also wants to change the face of Student Government. She plans to do so by beginning an "aggressive rebranding campaign of what we do and what we're about" during the Language and Thinking program. The campaign will feature dorm activities, a website, and a booklet with tips from upperclassmen, "like how to order well at DTR without Tim yelling at you, the shuttle stops that exist that you probably don't know about," she said, adding that, "it's sort of these things about Bard that take you years to figure out." The purpose of the campaign, according to Cirillo, "is to be seen as a resource and an ally, particularly to the freshmen."

Along with the new role of the Speaker and addition of the Secretary of Press there have been changes in the titles of events and positions. Central Committee is now known as the Central Assembly. The Planning Committee has been replaced by the Fiscal Committee. Forums will now be called General Assemblies.

Though these modifications may at first appear minor, those elected argue that they are more than merely name changes. Cirillo believes that the newly named Central Assembly and General Assembly are representative of Student Government's efforts towards inclusion. "I think it makes it more open," she said, adding that, "it just makes more sense in the context of the rest of our language."

Making sense was a primary objective in the changes made to the constitution. In addition to reducing the document's length, a table of contents has been added, and the election procedures have been clarified. D'Alisera cited the controversy over the election results last year, in which no candidate received a majority of votes, as reason for the clarification. Now that the language has been modified so that the person with the most votes wins, there is no longer room for questioning the validity of the results.



However, with the change in title, there comes certain restrictions on what Cirillo will be able to do. Under the new constitution, the Speaker cannot simply take on extra projects, as was done with senior and current President Cara Black's Capital Campaign. The Speaker must now propose projects to the Central Assembly where they will then undergo a vote.

"I have no choice in what we do next year. I can support all of these initiatives, but I can't just take on a project and run with it. It's just not my role," said Cirillo.

CARS, CAT-CALLS AND THE COLLEGE ON THE EDGE OF TOWN

[BY NAOMI LACHANCE, J.P. LAWRENCE, AND NATHAN SUSMAN]

RICH C & # T

BOOKING

"Watch behind you, dyke!"

That's what junior Jennifer Gillen heard yelled at her from a passing car last week as she and her friends walked down Annandale Road toward the Campus Center.

Before she could get a glimpse of who was behind the wheel, the culprits drove away. Gillen was confident of one thing: "I was sure that the harassers weren't Bard students."

Experiences like Gillen's have been prevalent at Bard over the past few months. Ken Cooper, Director of Safety and Security, said he has received six official complaints from students this year.

Several Bardians have reported being harassed with racial and homophobic epithets, catcalls, and even physical assaults by unidentified men in passing cars. One student was jogging up Blithewood Road when the driver of a silver SUV drove up behind her and reached out and touched her butt.

There have also been reports of students having had water bottles hurled at them at night, with the projectiles coming from cars with license plates covered and lights turned off.

Cooper places these incidents within a broader pattern of low-level harassment that has plagued Bard over the years.

Last year, Cooper said the campus faced a similar problem, in which a group of men from the Hudson Valley area drove through campus at high speeds, calling students "faggots and stuff." Cooper said he was able to put a stop to these antics after sitting on Ludlow Hill in his car for weeks, waiting

to find the "knuckleheads." The "knuckleheads," once caught, were asked what their motives were. The culprits, men in their mid-20s, replied, "We were bored."

ARRAIGNMENT

Yelling at Bard students is cowardly and embarrassing for Red Hook, one Red Hook native, Quinn O'Callaghan, said. But he can understand where it comes from.

"It's just kind of something that Red Hook students tell themselves: that by birth, we're just meant to dislike Bard," O'Callaghan, a student at SUNY New Paltz and a reporter for Red Hook's *The Observer*, said.

"I grew up in Red Hook, and we all develop the same sympathies that most Red Hookers have growing up: Bard bad, Red Hook good," he said. "And as an adult, I've kind of realized that it's all silly and moot, and at that the same time, it's a difficult sense of rivalry to shake, because it's really ingrained."

Political views, past criminal incidents at Bard, and disputes over use of communal spaces, such as Red Hook restaurants and Bard's Stevenson Gym, all create a divide between the town and college, O'Callaghan said. Even the use of the term Annandale-on-Hudson is enough to rankle. "Annandale-on-Hudson is a hamlet of Red Hook, and that term just breeds another sense of separatism," he said.

The stupidity of youth, O'Callaghan said, is not an unessential element. O'Callaghan has known Red Hookers who yell at Bard students, and he believes that for the most part, these perpetrators are hormonal teenagers looking for a fight and yelling at the

people down the street who are just a little bit different.

There's also an obvious element of class, driven by Bard's status as one of the most expensive schools in America.

"While we're not as blue collar as we think we are, we are pretty blue collar, and of course there's going to be a divide between the rich side of the town and the slightly less rich side of town," O'Callaghan said.

Samantha Sacks, a Bard first-year, has experienced the divide this year. She felt this alienation as fear one night last semester, as she was walking toward Stevenson Library and heard a car coming toward her.

"I thought it was my friends at first, and that someone was trying to give me a ride," Sacks said. "Two or three weeks later, it happened again. They screamed 'Bitch!' and they threw something from their car."

Sacks doesn't walk along Annandale Road anymore, preferring instead to commute by the campus shuttle.

"It just feels safer on the shuttle, and you also don't know if something worse could happen," Sacks said. "Someone could have grabbed you from the woods. Who knows if that was just where they were starting?"

She feels she would be treated differently if she were from the surrounding area. "I'm not from here," Sacks said, "I'm an outsider coming to your area."

DETENTION

Bard junior Rosette Cirillo, who runs a philosophy club at Red Hook's Linden Avenue Middle School, told the *Observer* that she had always viewed the college's relationship with the town as a positive

F @ # # 0 T

one—before this year. She said that harassment on Annandale Road has become so frequent that her friends anticipate hearing catcalls and epithets from passing cars when they go out.

Her idea of Red Hook has not been spoiled, though. "I think it's a loud minority that misunderstands us," Cirillo said. "They're harboring some kind of phobia against difference within our own community."

O'Callaghan said he knows the phobia is irrational, "most of our students go to four-year colleges like Bard; we're not podunk hicks." But a lack of true dialogue coupled with hormones and youth can lead to stubborn problems.

Just in the past few weeks, the last harassers busted were local teenage boys—ages 15, 16, and 17—driving a car given to one of them just two months prior.

Upon searching the Red Hook High School parking lot for a silver car matching the descriptions provided by Bard students, Red Hook police found the vehicle, small and silver, with a Yankees sticker on the back.

Bard is not going to press criminal charges, but Cooper said he is attending to their restitution.

"I remember when I was 16, I did some stupid stuff. Everybody does," Cooper said. "These kids did some stupid stuff. How do we react to that? By slapping them down and crushing them, which I have the option to do? For me, the Bardian way is through education, and raising the bar for them."

Red Hook's acting Chief of Police, Sgt. Patrick Hildenbrand, told the Observer that the three teens were responsible for one incident, but added that he has no reason to believe they were responsible for similar incidents.

Two other vehicles, a black SUV and the silver SUV mentioned in student reports, remain at large, as do the underlying issues that lead to these

incidents.

THE TRIAL

Recent incidents of harassment aren't helping a fragile relationship. "I do think our relationship with Red Hook and Tivoli is strained," Gillen said. "Some of the local residents definitely have negative opinions about Bard students. I think a lot of people from the surrounding towns think Bard students are 'different' and maybe a bit too liberal."

Cooper doesn't attribute the recent incidents of drive-by insults to a bad relationship between Bard and the neighboring towns. Instead, he blames the ignorance of the individuals themselves, "[The perpetrators] did that stupid stuff," Cooper said. "They don't understand who we are."

Bard Student Government is working to make sure the harassment ends. While some have suggested that campus security install a checkpoint on Annandale Road to temper the harassment, Cirillo believes the solution should not inspire fear and paranoia.

"I think what we need to do is be aware, and vigilant. I think we as students can work together—even though it's startling and scary to have something yelled at you—by taking down license plate numbers and always reporting incidents to security," Cirillo said. "If you're around and see someone else being yelled at, report that too."

O'Callaghan, for his part, said he favors some sort of "Red Hook-Bard friendship committee," something to show that a Red Hook senior is not that much different than a Bard College first-year.

"I think Red Hook doesn't really value how much economy and culture that Bard brings to Red Hook, and I don't think Bard values Red Hook enough as a host," O'Callaghan said. "I think increased discourse would be a great way to even things out."



Report a problem



THE \$20,000 RIDE TO BARD

\$20,000 HE COULD HAVE GIVEN US

BY LEVI SHAW-FABER

photos by kurt schmidlein

On Friday, May 3, a 14-seat, \$7.9 million chartered helicopter landed on the Blithewood lawn. Eimile Joyce, a sophomore, was in the hammock near the Blithewood rock overlooking the Hudson when the helicopter flew overhead.

"The helicopter was flying low above the water," Joyce said. "We were like, 'look at that helicopter'—we were staring at it and waving, being idiots, and then it turned around and looked at us like it was going to invade, flew toward us, and landed."

Bard Security had cleared the lawn, asking students and visitors to move their belongings to the side to make way for the helicopter. Parked beside the old Blithewood barn

was a firetruck as a contingency measure. A man wearing a polo shirt and jeans stepped out of the helicopter with three women. President of the College Leon Botstein picked up the visitors. The two pilots waited with the helicopter for about four hours until the group returned, boarded the aircraft, and flew back across the lawn and over the Hudson. According to Botstein, the passenger was "an unaffiliated financier."

"[He] appears to be interested in what the college does in music and the arts and wanted to see buildings like the Hessel Museum and the Performing Arts Center," Botstein said. "Not a person with any family connection. Bard came onto his radar screen

through the public things that we do."

According to Director of Safety and Security Ken Cooper, helicopter landings at Bard are relatively common and happen at least once a year. The aircraft was coming from New York City, following the Hudson. The Blithewood lawn was chosen for its landing because it is an easily visible location for the pilots.

"The Levy area is our helicopter landing area because it is so big. We know the GPS coordinates and it is a generally safe area to land," Cooper said. "We just have to make sure nobody is laying on the ground."

Cooper said that he had to notify the fire department and put up windbags. He also

said that Bard has Buildings and Grounds staff that are trained in and have supervised helicopter landings before. Cooper added, "I cleared everyone out and I hid behind a car. I don't take any chances."

Although Blithewood is the favorite landing spot for helicopter pilots, Cooper believes Bard should build a designated landing pad.

"I don't like using Blithewood. It's too close to one of the most beautiful buildings in the universe," Cooper said. "God forbid any shit would ever happen to it."

HOW TO GET TO BARD FROM NYC

BY LEVI SHAW-FABER

Liberty Helicopters, the largest helicopter charter company in New York City, quoted a round-trip flight from New York to Bard in a comparable helicopter to cost over \$20,000. It would take between 45 minutes and an hour each way. But, in a smaller four-person aircraft, you can get from the city to campus for only \$3,200.

	HELICOPTER	CAB	AMTRAK	BUS	CAR	METRO NORTH	KAYAK
(cost)	\$10,000.00	\$200.00	\$27.00	\$25.50	\$21.00	\$17.00	\$0.00
(time)	45-60 minutes	2 hours 20 mins	1 hour 40 mins	2 hours 5 mins (to kingston)	2 hours 20 mins	1 hour 43 mins (to poughkeepsie)	40 hours

BRAVE VIOLATES CONSENT LAW WHILE PROMOTING CONSENT

BY NAOMI LACHANCE

The BRAVE members insist they never intended to violate New York State Law, especially a Class A misdemeanor. If anything they were trying to stop others from breaking the law.

SlutWalk, an international movement aimed to dispel the notion that individuals invite sexual assault by clothing choice and can be blamed for the attack, was hosted by BRAVE (Bard's Response to Rape and Associated Violence Education) on Sunday, April 28.

When BRAVE Director Rebecca Stacy was notified by a student that posters advertising the event violated Public Law 245.10, she consulted Dean of Students Bethany Nohlgren.

Nohlgren in turn consulted the college's attorney, Rebecca Tarshis, who said that the posters, falling under the category of "public display of offensive sexual material," had to be changed.

Tarshis said that if a minor were to see the posters, he or she would be subjected to sexual material without consent. Stacy said that putting up full-frontal nudity pictures breaks this law.

"While we are a private college, we are a public campus," Nohlgren said. "There are certain [rules] we have to abide by."

Sophomore Erin Kelly, a BRAVE member, spoke with Nohlgren the Friday afternoon before SlutWalk. They discussed options that would abide by the law: take the posters down, cover them up, or post more of the "appropriate" posters.

Kelly both ripped off the parts of the posters depicting nudity and crossed the breasts and butts out with a black marker. She justifies the posters: "The point of SlutWalk is that nudity itself does not mean sexuality," she

said, adding, "It's upsetting because it goes against the message of SlutWalk."

"The censorship is detracting from the main event," Stacy said.

Kelly said that BRAVE made about 13 different posters, all featuring photos of the group members. While Stacy did not see all the versions of the posters, she said that when she reviewed them before they were hung, she did not see any with full nudity.

Nohlgren said that this is not a new issue. "A lot of things get edited [by the administration] before going out," she said, adding, "People complain about stuff all the time."

Despite her disappointment, Kelly tried to concentrate on the point of the event itself. "It's one of the only crimes where the victim is fully blamed for what happened to them," she said. "We live in a culture that teaches people not to get raped rather than not to rape."

The event itself had about 50 attendants. "I got feedback that it was a great event," Nohlgren said.

As successful as the event may have been, the posters broke consent law, and the administration decided that it begged addressing.

"We try to say yes as much as humanly possible," Nohlgren said of administrative review. "Sometimes, you have to say no."

THIS IS ALSO not an excuse to rape me.

AN OPEN ABOUT GEA BATHROOMS @ this Wednesday

photo via facebook

A SOOTHING MORNING GONE TERRIBLY WRONG EDITOR-IN-CHIEF FORCES DORM TO EVACUATE AT 7 AM

BY NAOMI LACHANCE

On Tuesday, May 15, at 7:45 a.m., the residents of Old Robbins were evacuated due to a fire alarm. Gröggy students clad in boxers, pajamas, even bunny slippers, congregated in the chilly morning. The Tivoli volunteer fire department arrived and determined that the alarm in room 285 was set off. A shower set off the heat-detecting alarm but was determined not to be a threat. Earlier that morning, junior Will Anderson woke up feeling sick.

"The Friday of Spring Fling, I got horrible allergies," he said. "I've never had allergies before this year."

He described his symptoms as a stuffy nose and a cough. In an attempt to remedy his ailment, he turned on the shower that he shares with his neighbor, junior Ben Hopkins, to its hottest temperature.

"I closed all the windows and sealed the cracks in, like

you're going to hotbox your room or something," Anderson said. He lay down on his bed and breathed in the steam.

When the fire alarm interrupted his relaxing steam, he found solace in the fact that, at the very least, he was fully clothed and alert. "At least I'm awake. What are the chances of that?" he thought.

After the drill finished, he was approached by a security guard: "Did you happen to take a very warm shower, young man?" Anderson said the guard asked. "My first thought was, 'Shut up! Don't speak so loudly!'"

Anderson said he heard students complaining of the early-morning alarm the rest of the day. "I proceeded to hear the people talk the rest of the day about that idiot who set off the alarm," he said.

"When I was in preschool, fire drills were horrible

experiences," junior Lucas Opgenorth said. Opgenorth is not a resident of Old Robbins, however.

Luckily, this particular fire drill experience was not too traumatic for anyone involved, and Anderson was not in any way punished. But the real issue of his mysterious allergies remains.

"My allergies are still here. I'm afraid it's going to be here the rest of my life," Anderson said. He has purchased various remedies to no avail. But from now on, he'll avoid this particular fix.

"There was real fear in the air during the fire alarm," Anderson said. "People thought there was an actual fire. And in the end it was just me. Whoops."

A YEAR IN REVIEW WITH PRESIDENT BOTSTEIN

INTERVIEW BY KURT SCHMIDLEIN
AND REBECCA SWANBERG

2012 / 13

Free Press: Student President Cara Black has focused much of her time this year on gathering support for the construction of a new dorm complex on North Campus. How attainable is the construction of a new dorm in the next couple years?

Leon Botstein: Very attainable. We're going to bring it to the board in May, and so I think it's within reach. I would hope that we will begin a year from this summer ... We have to put financing together, hire an architect to design a building, get it bid. The first step, which we've already done, is decide that we need the building and decide more or less the size and scale of the building. The scale is about 300 rooms, and that includes the intention to get rid of the worst dorms on campus. [After replacing those dorms, the new dorm] would add new beds of about 150, which will help reduce the off-campus population. It probably won't be the last dorm we build, but it should be sufficiently large, and Hudson and Catskill will be completely replaced. The second decision is that it would be for juniors and seniors, [and] it would be designed in apartment style, not dorm rooms along a hall.

At that point, the students [who are] organized and interested in putting in input will be consulted directly by the architect and Dean of Students staff. This will be a transparent process, [but] we have to be careful on the one hand to respect the desires of students and to ask students as well to separate the desires that are short-term matters of fashion. Tewksbury was designed, I'm sure, with student input in the 1950's, but that looks strange now. Attitudes change and styles change.



FP: At the last Board of Trustees meeting, a committee presented findings about integration of technology into classes. How do you feel about the adaptation of technology in the classroom, such as online supplements, video chatting, online lectures, etc.?

LB: I think the proper position is cautious optimism, with the emphasis on the caution. The real threat of technology is against the universities that do bad teaching. What we do will only be helped by technology. Our attitude to teaching will be that it will always involve real contact in small groups, in real time, face to face. What technology offers is quite wonderful—if any of us teach a class, and there is an online lecture or course, it's the same as a book on the shelf: consult it, use it, but it won't replace face time in the classroom.

I also think that technology will enable a much more effective, connective linkage between ourselves and our other campuses abroad. This cross-national communication through technology will enhance shared platforms of learning and student contact, so I think the liberal arts colleges stand to gain the most. The real catastrophe that [technology] may offer is if the public and politicians embrace it as a way of viscerating the importance of a physical center of learning. What is in the line of fire is the quality at big state institutions—it's not going to get better, it's going to get worse. Technology is not a silver bullet. Being in a class, studio, or lab will not be replaced [at Bard].

FP: Former US representative Gabby Giffords will be delivering the commencement address—how did the college get such a high profile speaker?

LB: First, the college has no long-standing tradition of high profile speakers. It is essentially allergic to them, because it turns commencement into a circus. [Commencement] is about the graduating class and the families and celebrating their achievements and celebrating the work of the institution. Many colleges spend money, a lot of money paying people to speak, which we never have done and never will do. So that eliminating an entire class of celebrities.

In order to be the speaker, you have to be eligible for an honorary degree. You have to be recommended by the [Board of Trustees] for honorary degrees. We are honoring [Giffords] for her public service and her bravery, and, most recently, for her taking that tragedy that befell her and making it the focus of a national campaign to try to transform American attitudes and legal systems with regards to the question of automatic weapons and absence of background checks. Her public service, her advocacy, is what inspired us to offer her an honorary degree. Our access to her was enhanced by the fact that her chief of staff is an alumna of the class of 2003: Pia Carusone, who came into public view when she had to be the spokesperson for Giffords when she was shot. Pia is a very active alumna; she was able to propose and persuade Gabby Giffords to come to get an honorary degree and come to the commencement. Mayor Booker [was also] a function of that fact that we have a connection: a school in Newark. It wasn't his celebrity status, we had reason to thank and honor him for his cooperation.

FP: What advice do you have for this year's graduating seniors?

LB: One is not to be frightened about one's chances. The current debate about higher education is particularly troublesome because ... [it] is veering in the direction of underestimating the long-range utility of the kind of education you have gotten in the liberal arts, [which] turns out to be the most resilient and most useful. Persistence, real effort and determination, will actually make the education that our undergraduates get competitive.

FP: What is the toughest part of being the president of a liberal arts college?

LB: I've never been president of any other liberal arts college, so it's hard to talk about. In our situation, it is that we operate without a [large] endowment. When you are giving over \$33 million of financial aid, that money has to come from some place, and a much larger portion needs to come from an endowment. We have a very healthy admissions, very competitive, but the only shortcoming is the extent to which we can meet financial aid.

FP: On the subject of endowment, about half of Bard's living alumni have graduated in the past 20 years. Do you anticipate the college's financial situation improving as the alumni base ages?

LB: The future of the college rests on the alumni that are graduating and those who graduated in the last 20 years. The college's bright future relies on them—they are loyal, engaged, and invested in the college. I'm very optimistic about the loyalty of the alumni, and [their] willingness to support the college in its future. In the interim, we will continue to raise money from the donors who have a commitment to what we do, and that [fundraising] has allowed the college to get this far, and will continue. There will be a gradual shift as alumni kick in. [Now], the largest single givers are people with no family connection to Bard, but they are committed to what we do as a public institution.

FP: What did you think of the April production of the "Bakkhai" by the Theater and Classical Studies programs?

LB: The play is very powerful and the translation was very impressive. I thought there were many imaginative things in the production, and I was terribly proud that the place was filled every night with undergraduates deeply engaged in a play by Euripides. It was a moment of pride in the student body: a student translation, student actors, and students did the soundtrack.

FP: Recently, Bard's name appeared in headlines surrounding a controversy regarding an anti-bullying presentation put on at Linden Avenue Middle School by two Bard students. What are your thoughts about this event?

LB: We live in a moment when [the] 24/7 news business is short of material and [news coverage] shows up even when nothing happens, looking to make something newsworthy. They also get important things wrong because they have to constantly talk about it. That [this controversy] attracted Fox News, and we became a whipping boy for right wing conservative cultural agenda, doesn't take anybody by surprise. We as a country are not accustomed to facing difficult problems with some care and candor, so this event is the result of an easy route, politicians insisting that schools take responsibility for teaching civility. You could say, maybe, that [these workshops are] the proper role of the public school, but now teachers are given expectations and regulations passed from state to school board to teachers. This was an initiative from the school, not from us, but the public is intolerant and doesn't want to understand these things are happening... because the political program put this into place.

Well-intentioned teachers get students to help ... [to] fulfill the requirements that these issues be raised, and in a public school you will face people with a variety of religious and political convictions. And people complain. Someone seized on this and misrepresented it, and it fit into a storyline of the politically conservative ... looking for something to use as a battering ram against what they see to be a godless secular behemoth of dominance. Our view was that what they really want is for us to respond, and when you're defamed or misrepresented there is always a moment for restraint. Because the more you defend yourself, the more murky it becomes. These students were operating as they should, responsibly responding to this request, and I'm sure they did a very good job. It's a reminder that we have to find a better way to communicate with people who disagree with what we believe in, that name calling and mischaracterization of events is no way to resolve differences and discover common ground or convince someone else of something. People in a community who object to certain books being in the curriculum ... for those of us who believe in freedom of expression, it's easy to condemn them, but one has actually to find a way to persuade them that the solution to advocating their point of view is not censorship.

Our relationship with the school districts and town is very good. It could be a lot worse, and the credit goes to the students and the way they behave and live in the communities. We're an institution that runs three public schools, so we're also familiar with negotiating state regulation and operations of a public school with a diverse community ... we're sympathetic to how hard it is to fulfill often silly regulations intelligently.

CENTER FOR CIVIC ENGAGEMENT GRANTS

COMPILED BY LEELA KHANNA

The Center for Civic Engagement (CCE) is awarding over 50 Community Action Awards to Bard students who are pursuing civic engagement work locally and abroad this summer. The Community Action Awards provide students with funding to pursue internships in their field of interest that involve community engagement on a local, national, or international level. Over 100 students applied for the grant this year, which is roughly 30 more applications than last year. "We funded about the same number of students going abroad, and we're funding more local internships this year, so we have more people staying," Canaan said. "It's nice to have Bard students entrenched in the area in a way that's helpful and supportive."

The award is a part of the George Soros Open Society Foundations Grant, which gifted Bard 60 million dollars in 2012 to pursue its endeavors in public service and led to the founding of the CCE as an umbrella institute for Bard's civic engagement programs. "I love the fact that we have all these people out in the world representing Bard in such a positive way," Canaan said. "I think it speaks institutionally to what we're trying to do." Canaan anticipates the award becoming more competitive in subsequent years, as more students learn about the CCE and the civic engagement grant. "Something I see as long-term is that the [Community Action Award] will eventually become this entity that people will be proud of regardless of whether they interfaced with it or not," Canaan said.

"Other people have football teams," she said. "We have civic engagement."

LUCY FLAMM

CCE
COMMUNITY
ACTION
AWARD



Free Press: Can you tell us a little about yourself? What is your year, major? What are your interests at Bard?

Lucy Flamm: I was born and raised in Cambridge, Massachusetts. I am a sophomore and am hopefully moderating into Historical Studies this semester with a concentration in Middle Eastern Studies. At Bard, I am part of the Community Arts Collective and the New Orleans Project.

FP: What is the organization you are working with this summer? Please include the name, the type (private, NGO, government, university based, etc.), where it's located, and major affiliations (if applicable.)

LF: This summer I will be working part-time at the Future of Diplomacy Project at the Belfer Center for Science and International Affairs at the Kennedy School of Government at Harvard University.

FP: What is the organization's purpose?

LF: From the website: "The Future of Diplomacy Project... spurs critical dialogue on the changing nature of national and international challenges by engaging world leaders to reflect with future leaders in the field."

FP: What kind of work will you be engaging in?

LF: The project works mostly on an academic calendar, so a great deal of the work I will be doing will be helping plan many of the conferences, simulations, and events that take place in later months. My time will mostly be spent doing research. Specifically, I will be doing research in regards to Afghanistan, and also, possibly, a historical case study of German unification.

FP: Why did you choose this internship? How does it fit into your goals, future plans, interests?

LF: Working at the Project will provide me with the opportunity to combine my personal and academic interests while contributing to a fully-fledged project that seeks to impact future leaders and the state of international affairs in the 21st century.



SIDDHARTHA BARAL

CCE
COMMUNITY
ACTION
AWARD

FP: Can you tell us a little about yourself? What is your year, major? What are your interests at Bard?

Siddhartha Baral: I am a junior at Bard and a Math and Anthropology major. I am from Nepal.

FP: What is the organization you are working with this summer? Please include the name, the type (private, NGO, government, university based, etc), where it's located, and major affiliations.

SB: This summer I will be working on a political science research project back home titled "Human Trafficking Vulnerability" with a team of researchers from Vanderbilt and Stanford Universities.

FP: What is the organization's purpose?

SB: The project will carry out experiment-based field research to assess the use of mass media in changing Nepalese norms and behaviors pertaining to human trafficking. The experiment will use custom-designed graphic novel stories to provide different types of anti-trafficking messages to key actors involved in trafficking. It will explore the effectiveness/impact of various NGOs and media campaigns in spreading anti-trafficking narratives, and it will look at how such messages affect daily lives and national policies.

FP: What kind of work will you be engaging in?

SB: As a project intern, I will help conduct interviews, literature reviews, and provide logistical support. As an anthropology student, I will be exploring ethnographic possibilities around the issue of human trafficking and media efficacy for my senior project.



CHRISTINA BAAL

CCE COMMUNITY ACTION AWARD

FP: Can you tell us a little about yourself? What is your year, major? What are your interests at Bard?

Christina Baal: I am a rising senior majoring in Studio Art. I am a member of the cross-country and track teams, which both constitute an essential part of my Bard experience. In every spare moment I have, I love exploring the natural world around Bard with my binoculars and camera in tow.

FP: What is the organization you are working with this summer? Please include the name, the type (private, NGO, government, university based, etc), where its located, and major affiliations.

CB: Montgomery Place, a not-for profit historic mansion located minutes from Bard. It is a part of the Historic Hudson Valley, an organization that works to preserve historic buildings and land within the Hudson Valley and to educate the public about its history.

FP: What is the organization's purpose?

CB: The goals of Montgomery Place are to bring the history of the mansion and grounds to life, while also creating an environment in which visitors can shape their own memorable experiences. The purpose of my internship is to further these goals, by working to care for the historic gardens designed by Violetta Delafield decades ago and recreated today. While working in the gardens, I will be learning about each plant's character and, ultimately, using my observations to create a series of informational drawings that will guide visitors through the gardens and help them identify what they are seeing.

FP: What kind of work will you be engaging in?

CB: While working at Montgomery Place, I will be doing extensive gardening—mulching, weeding, planting, etc. I will also be learning about different kinds of plants and how to care for them entirely on my own. While not working in the gardens, I will research the plants and the history of the gardens and do extensive illustrative studies so that I can create the final images.

FP: Why did you choose this internship? How does it fit into your goals, future plans, interests?

CB: Ever since the first time I ran around the porch of Montgomery Place and stared across the lawn at the sun setting over the Hudson River, I have been captivated by the mansion and the land surrounding it. I love watching the different people visiting and interacting with the place in their own way, whether it is an old couple leaning on each other as they take a stroll or a new couple celebrating their wedding. I am heavily invested in exploring the relationship between people and the natural world. I feel that gardens are an excellent example of the collaboration that occurs when people, plants, and animals work together to exist within a space. My dream in life is to be able to share my experiences within the natural world through writing and drawing, and so this internship is really everything I could have asked for.

A FULL LIST OF CCE COMMUNITY ACTION AWARD WINNERS CAN BE FOUND ONLINE AT BARDFREEPRESS.COM



FP: Can you tell us a little about yourself? What is your year, major? What are your interests at Bard?

IT: I am a sophomore right now, planning to major in economics. My focuses in economics are stability, sustainability, and the environment. On the side, I'm also interested in music and writing.

FP: What is the organization you are working with this summer? Please include the name, the type (private, NGO, government, university based, etc), where it's located, and major affiliations.

IT: The organization that I will be working with over the summer is the Product Stewardship Institute (PSI) based in Boston, Mass.

FP: What is the organizations purpose?

IT: PSI is a non-profit organization that works to promote responsible manufacturing practices. The Institute works toward this goal by researching externalities caused by production and supporting EPR (Extended Producer Responsibility) legislation and reforms. Their mission is to change the relationship between manufacturing and environmental problems, reforming the way our systems of distribution and responsibility work to counter waste and pollution in manufacturing processes.

FP: What kind of work will you be engaging in?

IT: I will be working with one of the organization's senior research associates on a project involving the recycling of CRT (Cathode Ray Tube) glass. Most commonly found in old television sets, this kind of glass used to be recycled, that is, until the advent of LCD and flat-screen displays. The government is thinking of dumping this glass into landfills despite its extremely high lead content. With PSI, I will be analyzing solutions and policy alternatives concerning the supply and demand issues with CRT glass.

FP: Why did you choose this internship? How does it fit into your goals, future plans, interests?

IT: PSI seemed like a perfect fit because working with this organization will give me an invaluable experience working directly on environmental concerns through my background in economics, while introducing me to the different processes by which reforms come about.



FP: Can you tell us a little about yourself? What is your year, major? What are your interests at Bard?

Nina De Puy Kamp: I am a junior and joint major in Political Studies and Human Rights. I transferred into Bard last fall from the University of Utrecht in the Netherlands. I am interested in law and women's rights.

FP: What is the organization you are working with this summer? Please include the name, the type (private, NGO, government, university based, etc), where its located, and major affiliations.

NPK: This summer I am working with the Legal Resources Centre in Johannesburg, South Africa. The LRC is a non-governmental human rights organization.

FP: What is the organization's purpose?

NPK: The LRC engages in free impact-litigation for poor, marginalized communities that face discrimination. The LRC works with other civil society organizations to develop equality and democracy. The LRC provides legal aid to individuals and amici briefs to the courts, and it introduces public interest litigations.

FP: What kind of work will you be engaging in?

NPK: Since the end of apartheid, South Africa has seen great development in the field of human rights, largely through the development of the South African judiciary. However, the representation of women, especially regarding rape, has not improved over the years. One challenge facing the current judiciary system is a cautionary rule used in rape cases that often lowers the sentence of rapists.

For my internship, I will be working with the National Director of the Legal Resources Centre, Janet Love, in writing a research paper on a comparative study of the selection process of judges and magistrates, focusing on the representation of women in the courts.

FP: Why did you choose this internship? How does it fit into your goals, future plans, interests?

NPK: Last semester I worked on a research project concerning female infanticide and sex-selective abortions in India. Studying the way in which women are abused regardless of their rights protected in the Indian Constitution highlights the crux of women's rights. I believe it is necessary to establish a legal framework easily accessible to women in order to protect their recognized rights. The LRC is providing such legal aid to women, and other marginalized groups, in South Africa.

FP: What are your expectations for the internship?

NPK: I have very few expectations. I have never worked in a legal setting before and I've never been to Johannesburg. I'm excited for the challenge!



FP: Can you tell us a little about yourself? What is your year, major. What are your interests at Bard?

Jessie Channell: I'm a junior, and I'm majoring in Sociology with a concentration in Gender and Sexuality Studies. I'm the Director of Emergency Driving on campus and am a member of BRAVE.

FP: What is the organization you are working with this summer? Please include the name, the type (private, NGO, government, university based, etc), where its located, and major affiliations

JC: I have two internships this summer — I'm a research intern for the Massachusetts Commission on the Status of Women in Boston, Mass., and a legal advocacy intern at DOVE (Domestic Violence Ended) in Quincy, Mass.

FP: What is the organization's purpose?

JC: The MCSW seeks to provide a voice for women in Massachusetts, advancing women toward equality in all aspects. The MCSW informs leaders about the status of women, recommends women for government positions, and facilitates collaboration among all women's and human rights organizations around the state. DOVE seeks to provide safety and advocacy to survivors of domestic violence.

FP: What kind of work will you be engaging in?

JC: At the MCSW I will be working closely with Massachusetts legislators, compiling data and social research, drafting fact sheets and proposals, etc. At DOVE I will be doing hotline crisis counseling as well as attending court with female survivors, providing advocacy and support.

FP: Why did you choose this internship? How does it fit into your goals, future plans, interests?

JC: I chose these two internships because I'm really passionate about these issues. I have a lot of crisis counseling experience, but I would like to gain further social research and legal empowerment experience as I intend to go to law school upon graduating from Bard.

LET'S GO SWIMMING

BY JACKSON ROLLINGS

I'm breaking oath for a minute in writing this. To reveal the location of a fine swimming hole is like revealing your brother's infidelity: zero redemption. Those who have stuck around for summers on the Hudson will not be happy to arrive at their favorite swim holes crowded with strangers—but I don't think I'd mind meeting a few new souls in my off-hours. Let's not forget that late spring and summer is a time for lackadaisy. Still: be respectful of these holy locales and the people you meet there, and do not make too much of a ruckus. Above all, Leave No Trace. With this in mind, and excluding a few pools too dear, here are a few swimspots an easy bike or car ride away from school. The list is organized by proximity to Bard campus, from near to far.

Stony Creek Falls [Tivoli Bays]

Directions: This waterfall can be reached by foot, car or bike. By foot, take the paved path north through Tivoli Bays. You will reach a large field with a famed graffiti barn on your right. At the end of this field, two boulders on the left mark a shortcut to the falls—you'll hear it before you see it. Follow the Kidd Lane bridge to the right side of the falls and scale down. It's steep. Try not to erode land or uproot plants on your journey down. By car, follow 9G north and turn left onto Kidd Lane a minute or two before the Tivoli turn-off. There's a dirt parking area immediately past the bridge.

can get distressingly trashy in the summer.

A great nearby alternative to the Saw Kill Stream waterfall: You can actually climb down the center of the waterfall on a rocky ridge, or browse the headwaters for backswimmers. There are a series of connected pools if you follow Stony Creek downstream and eventually it runs into the Hudson. I've been told to beware of snapping turtles and leeches in the larger pools, but I've never had trouble. It's useful to bring water shoes, especially if you want to climb, as there are sharp and slippery rocks along the edge of the pool.

Note: Please pick up after yourself and don't litter. It

Twin Lakes [Elizaville]

Directions: By car or bike, follow Route 9 North from Red Hook and take a right onto Kerley Corners Road (which you can take directly from Tivoli, too). Follow it all the way into Elizaville, and take a left at the crossroads. A short ways down, there's a large dirt parking area on the northern lake. There's a floating wooden platform to sun yourself between perimeter laps. I don't think the

other lake is public. Word is there's a good diner in Elizaville as well.

A glorious sunning spot, an even better swimming spot. There's a small beach, a grassy knoll, pines, and there are usually two men fishing who will look at but not wave to you. Somewhere to stay for a few hours to read. It's a small lake surrounded by private homes.

PHOTO BY WILL ANDERSON

photo of Stony Creek Falls

Unification Theological Seminary [Barrytown]

Directions: By car or bike, follow River Road south toward the Kingston-Rhinecliff Bridge, and just after passing St. John's Episcopal on your left, make a right onto Barrytown Road. You'll see a sign reading Unification Theological Seminary on your right—turn. Follow past the large brick buildings to the right. (Be polite to anyone you run into—they're nice to let you meander around.) You'll see a green hill descending to a barely visible large man-made lake with a metal canoe and a rope swing. Alternately, you can take the Greenway trail around to the southern tip of Tivoli Bays, which loops to the same place. Big lawn, fence, willow—hard to miss.

This place is a privilege we must not spoil. The people of the UTS have been kind enough to let Bill Maple's Field Study class use its trails, and have never complained when I've gone there to swim with friends, so be on your best behavior. It's easily my favorite swimming spot, and I'm hesitant to publish it.

Kaaterskill Falls [Palenville]

Directions: Somewhat difficult. By car, cross the Kingston-Rhinecliff Bridge and take your first right on 9W (AKA 32 North) into Saugerties. 32 and 9W separate on Main Street. Follow 32 to the left. 32 runs out of Saugerties and branches off of 212 to the right; take it. Follow it for ages until you see 32A branching off to the left into Palenville. In the center of Palenville, take 23A to the left. Do not tarry. Again, follow curvy 23A until you see a parking area on the left and nervous hikers shrugging along the cliff-edge trying not to get hit. The hiking path is well-marked, about a half mile.

This is one of the most often painted waterfalls in the Hudson River School. Expect bickering couples and a friendly old man wearing a wide-brimmed hat. Tarry. There are plenty of other great trails and smaller falls in the area; there's also a separate trail to the top of the falls which I haven't figured out. You could make it into a day trip and get 'Cue on the way back in Saugerties.

Buckwheat [Clermont]

Directions: By car or bike, follow Route 9 North from Red Hook all the way past Kerley Corners for about 10 minutes, and take the third right turn afterwards: on to Buckwheat Road. It leads to a quaint little bridge with a popular swimming spot underneath.

It is a popular summer dipping spot. You'll run into families here. For those who live in Tivoli, this is a lovely afternoon bike ride.

...and there are so many more. This but scratches the surface. Searching out swimspots is one of the many pleasures of the Hudson Valley—following tributaries to their sources, seeking new springs. They're abundant. They abound. This summer I'll be exploring the Gunks (the best climbing east of the Mississippi) from Sam's Point to Breakneck Ridge. The Ashokan Reservoir therein is also a fantastic spot (supplying much of the city's drinking water), as well as Lake Minnewaska, Lake Awosting, and their smaller cousins. Get ye outdoors!

[CULTURE]

P U N K
R O C K

P R O M

BY LUCAS OPGENORTH

On May 6, celebrities and fashion insiders dressed in their finest and most expensive attire for a "punk"-themed version of the annual Met Gala in New York City. Punk rock icons such as Kim Kardashian posed for paparazzi and rubbed elbows in an awkward collision of punk culture and red carpet decadence. But on May 10, Bard students gathered to celebrate a less shitty combination of "punk" and "events-associated-with-unnecessarily-expensive-outfits."

Punk Rock Prom is an annual event hosted by the Root Cellar Collective consisting of an evening of punk rock cover bands that are comprised entirely of Bard students. In the quad behind Stone Row, the bands bang out fast and sloppy sets of their three favorite songs by the likes of the Ramones, the Wipers, and At The Drive-In. Of course no PRP would be complete without the middle school favorites (think Blink-182 and Sum 41) that make you realize that, after all these years, you still know the words to "What's My Age Again." It is a celebration of the visceral joy that comes from shouting along to your favorite songs in the company of sweaty friends and classmates, of the unifying power of the songs of our youth and those handed down from our punk mothers and fathers; and of all things, messy, stupid, and beautiful; in short, it is a celebration of the things that make life worth living. "It's an event that is purely fun," said senior and Root Cellar club-head Maddy Strassler.

Unlike other year-end bashes such as Spring Fling, PRP is entirely student-run and falls in mid-May, right around the time that all the high schoolers you are still friends with on Facebook are sharing their prom photos. A flipped version of the fun-for-some, awkward-for-others high school staple, PRP is a tradition like no other. "High school prom would've been so much better if I got to see my friends play 'El Scorcho' instead of watching kids grind to Lil Jon," Alex Houstoun '10, a former Punk Rock Prom organizer, said.

For Strassler, the event is a ghost of Bard's more radical past. "It's part of 'Old Bard' in the way that the Root Cellar, the Bike Co-op, and Feitler all are. So we're trying to preserve that piece of Bard history," she said. This ghost is also reminiscent of a time when Strassler feels that Bard students were more radical and less "apathetic." Senior Charley Summers agreed, saying that Bard currently seems to be less willing to have a radical student body.

But this sentiment has existed since the days of 2006, when Houstoun was a first-year. "I remember finding photos in the Root Cellar from the early 2000's of old PRPs, people playing shows, hanging out, etc. and my immediate reaction was, 'oh my God, these people are so much cooler than me, I'm letting this place down,'" he said. "The people in those photographs probably felt the same way about Bard students who graduated before them."

Punk Rock Prom has been going for about 10 or 15 years, depending on who you ask. Historical documents of PRP's past are scattered throughout the Root Cellar in the forms of old polaroids, zines, and flyers pasted to the walls. This article's attempts to chronicle PRP's history fell short when none of the Root Cellar alums past Houstoun answered interview requests and the Alumni Office didn't reply to three emails. But maybe the event's history is meant to be remain scattered throughout the dateless photos and fractured, blurry memories that alums carry with them to places beyond Annandale.

What we do know is that about six years ago, when kegs were a more common fixture at Bard events, prom goers could get complimentary red cups of cheap foamy beer. By Strassler's account, 2010's PRP was all smooth sailing. But in 2011 things took a turn for the shitty when several excessively intoxicated fuckheads grabbed empty 40 bottles from recycling bins and hurled them around at the audience. The incident

attracted attention from security, who shut the event down early, and Bard's administration, who threatened to ban the event. PRP organizers managed to convince the administration to allow the event to continue, under the conditions that there would be absolutely no alcohol and that the event be held at SMOG in 2012. Unfortunately, mishaps similar to "The Bottle-Throwing Incident of 2011" have also occurred at past Punk Rock Proms.

"It really, really, *really* sucks to admit this, but there have been assholes at PRP for as long as the event has been going on," Houstoun said. "In 2007, my freshman year, the event was hosted in the quad behind Stone Row and that night some people smashed a bunch of bottles—probably similar to 2011—and someone kicked in a window. As a result, we had to hold PRP at SMOG for two years and the administration put the event on probation."

Interviewees agreed that for such student events to continue to thrive, attendees need to recognize the importance of responsible behavior. Everyone—from event hosts, to performers, to audience members—is in it together. This might require a change in the way that many students view their relation shows and weekend events.

"Bard seems to have this weird enduring epidemic of kids who think it's cool to just trash stuff, not only at PRP but at all music related events, and it sucks," Houstoun said. "I think it comes down to this gross sense of entitlement and a very, very misguided idea of what it is to be 'punk' or 'cool' at a show."

But with this recognition, and a little more respect from attendees, PRP can continue to be one of the things that makes Bard unique and great, and more importantly, one of the "last frontiers of Bard's radical culture," as Summers put it.

"If people act responsibly, don't bring alcohol to the event, and don't cause any safety (or policy violation) issues, then things should run smoothly and the event can continue as per tradition," Director of Student Activities Julie Silverstein said. "Unfortunately, if there

are a few bad apples in the crowd who ruin it for everyone, then we will need to mandate outside security assistance to ever allow the event to happen again."

In the week leading up to this year's big night, the "punkness" of some bands on the bill (i.e. American Football, The Killers) was called into question—but so was the punkness of calling such matters into question.

My philosophy final paper kept me from making it to the event, which was moved from the Stone Row Quad to SMOG due to inclement weather, until it had already ended. When I reached the bottom of the dirt road next to the soccer field, just in time to meet up with post-PRP minglers, I was told that during System of a Down everyone came out of the closet with their secret knowledge of the lyrics to "Chop Suey." The "YOU WANTED TO's" were reportedly very enthusiastic. Prom-goers also danced the night away to Fugazi, Jawbreaker, and Nirvana, among others.

As the crowd dissipated, I saw event hosts sweeping up the patio around SMOG, dudes walking around in dresses, and a few kids jumping around, screaming the lyrics to JFA's "Beach Blanket Bongout." All accounts suggest that this year's event was a success and free of drunk assholes; a return to Strassler's memory of the good old days of 2010 and to the true spirit of the event.

"One of my favorite PRP memories is probably from 2008, when the event was held at SMOG for the first time and Iron Maiden began to play. As soon as 'Run to the Hills' started the place went absolutely nuts and all of the amps got unplugged in a rush of bodies. To compensate for the lack of amplified music, everyone started yelling the words and riffs together," Houstoun said. "I think that kind of sums up the spirit of the event in the right way; maybe things are a little chaotic, but everyone is in it together making sure that we're all having a great time."

theMUSIC TAPES

INTERVIEW BY LUCAS OPGENORTH

Julian Koster is a member of indie rock legends Neutral Milk Hotel as well as several other projects associated with the Elephant 6 Collective, namely Chocolate USA, Major Organ and the Adding Machine, and, his most recent and consistent project, The Music Tapes. Among the various musical instruments he plays are the banjo, mandolin, accordion, and singing saw (think the high pitched wobble that comes in with the drums in "In the Aeroplane Over the Sea"). The Music Tapes were recently part of the Live Arts Bard program and they used Bard's Fisher Center as a venue to build their Traveling Imaginary Tour, which consists of games, magic tricks, storytelling, and a giant circus tent. The tour comes on the heels of their excellent September 2012 LP "Mary's Voice." On April 29, the band performed their show at the Fisher Center's Sosnoff's Theater. Incidentally, on the same day, Neutral Milk Hotel announced their first shows in 15 years (singer Jeff Mangum reportedly was in attendance at the Bard show). Alas, (and perhaps appropriately) the recording of our interview began to cut out while Julian discussed the Neutral Milk reunion. The gist of what he was saying seemed to be that it is was simple and practical; something that made sense. The Free Press talked to Julian while he and his band drove down the West Coast's I-5, between shows in Seattle and San Francisco, with brief interruptions by their tour van's erratic behavior, a gas stop, and passing sirens.

Free Press: Can you talk about how you ended up building your tour at Bard?

Julian Koster: It was kind of a very beautiful thing. We have this crazy thing that we're trying to make exist in real life, and we needed a lot of space to make it happen, and we kind of didn't have the space to make the tent and put it together. And first we were sort of magically saved by Paul Matisse, the artist, and he helped us put together the tent the first time in his studio in Massachusetts. And the second time we were sort of saved by the Fisher Center because we needed a place to put together the whole evening: all the different games and attractions and stuff. They kind of stepped in out of nowhere at the last minute beautifully and gave us the stage at the Sosnoff to sort of spend for a week and gave us a place to all gather.

FP: Did you already have the plans formulated, and it was just a matter of putting everything together?

JK: We had the blueprints, but there was still this miracle that needed to happen which was some place, and some land, and the resources to actually put it all in motion, and then also just all these people came from all over the country to work their brains out to make it happen. It was really fun. We were all in Red Hook and Tivoli and were working these crazy days with all of these people who are just really, really brilliant, wonderful people who basically paid their own way and were helping us, working 14 hour days fueled by just a little bit of pizza or something, and, you know, just working, working, working. It was really fun. I have very, very fond memories and feelings for that time.

FP: It seems like a lot of your influences come from situations or experiences that are based around music, but where the actual music isn't really the central focus. Like, the times when I've gone Christmas carolling, it wasn't because I really love "Good King Wenceslas," but because it's just fun. Can you talk about how you view these sorts of experiences and situations?

JK: I think in a lot of respects, music is a language which is always expressive of something. It's communicating something and that thing which it's communicating is often far more difficult to communicate in any other means. You're able to express a vastness or you're able to express, or better manifest, entire understandings or feelings. So for me, I always was making up songs and stories or games and, in a funny way, inventing situations or holidays because of the storehouse of very unique experiences and feelings that they have inside of them. They are a framework for incredibly vivid experiences but become incredibly vivid memories. But sometimes I feel like the concept of memory is misused in that we attribute a richness and a vividness and a vastness of experience to memories

because we can see it more clearly looking back. But I think the most important thing is that the moments themselves exist and always exist and continue to exist and they carry that vastness of experience and richness in the present. So the framework of holiday rituals, the framework of games that you somehow know how to play even though you don't know who taught you, and every child all over the world maybe has played that game, but no one knows who taught them or how that game got passed down. That game's not a record that some record label promoted, it's not a movie that came out of Hollywood. It's some *thing* that exists in the world, like the ocean, like the moon, and it has this authority as a result. Those experiences and forms have an authority that is very rare and precious and special.

FP: Some might call the Music Tapes' performances theatrical because of your show's elaborate stage set-up. What do you think about your relation to theater?

JK: I guess in a sense, there are two very simple answers to that question. I tend to feel like what we're doing sort of exists in this other plane. It's just this other reality and we have to figure out where it fits into this world. Or better yet, I should say we have to learn where it fits in this world. But on the other hand I feel as though, in a lot of respects, a theatrical audience might be able to come away with something much richer. If someone came expecting a play, if someone came expecting an installation piece with a show, or if someone came expecting, you know, any of those things, then they're in a state of mind where they're expected to be fully absorbed by something and to be comfortable and to be able to lose themselves. And those are all definitely essential elements of what we want to offer. We want to create something that someone can lose themselves in completely, be comfortable in, and be swept away by. And certainly, of all the various creative forms that people love and appreciate, rock concert is probably the last one that fits that bill. A lot of time we get crowds that are not necessarily just there because they have our record, and those audience members are just so much fun to watch and to relate to.

FP: A thing that I really love about the Music Tapes is the atmosphere you guys capture in the way your recordings sound. How do you go about creating such great atmospheres and sounds?

JK: Well I have a big love for many different recording machines and many machines that were very lovely players in the history of recording. Basically each era of recording has a few machines or microphones or techniques that I feel a tremendous affection for and, generally speaking, when recording a song I'm very intimately—well gosh—I'm kind of enraptured by the feeling of those melodies or those words. And I'm

kind taking that feeling and I'm almost blindly letting myself—*[sirens in the background briefly interrupt our conversation]*—I'm sort of just trying to let myself gravitate toward the various recording elements that carry that feeling. You know, it's almost like the process of looking for a boy for a soul. It's like the melody or the song is a soul and, well, it's a funny way of being a mother because in a sense you have to find the body yourself. So I just go to the machines and start putting things together. I just wait 'til I see a glow or feel a click, is the best way I can put it. It's all just instinct and it's incredibly delightful when it happens. And often times it just happens by itself.

FP: Do modern machines also produce this click?

JK: Well you know the click's not physical. If the click has any relation to the physical, it's just in a series of events, it's in things coming together. The thing is, what we do would be impossible without most of the brand new technologies that come along. Most of the things that we do are entirely built on new technologies. I just feel like the wealth of the world, the magic of the world, is that there's so much. There's this vastness and in time there have been all of these things that are like pearls. Each generation, each era, each moment there are these things, and they don't *belong* to that era. The Stradivarius violin is a uniquely beautiful thing in the universe. It's not like, 'oh man hes getting all 1885 over there because hes playing a Stradivarius violin.' He's not interested in being 1885 or anything else. It's just that the Stradivarius violin exists and there will never be anything else like it. And I feel that way about billions of things in the world that are there for us to find: different recording machines, different kinds of days that people can spend, different places. It's like a richness and I can't imagine why anyone would want to limit themselves to whatever 15 things are super cool and popular in 2014 and pretend that that's what the whole world consists of when you're living in this kind of vast wonderland of things that are vital and alive. I mean the Stradivarius violin is alive, you don't have to play a electric one. Unless you think it would be cool to play a Stradivarius there and an electric one there, you know. But that's what people do: it's like everyone has to wear the same pants at the same time and get the same haircut. And it happens a lot, it's an old story. I just think you don't have to do that.

Over the past twelve hours, I completed everything on the Bard Daily Mail, I just don't quite know why anyone would. This email we get every morning at 8:30 is looked over by most of us (myself included). For some, no doubt, it is routed directly into their spam folders. But this seemingly annoying email offers a view of a different Bard. Not the Bard some students complain about, but one that is diverse and is always up to something different and new. Throughout the day, I was exposed to numerous subjects in various forms. A lot of these events captured my curiosity and I had to grudgingly leave them to go to the next event. I was struck by the real lack of student participation in these events that I know many would enjoy. Next time you have a free day, give the Bard Daily Mail a glance, I am sure something will catch your eye.

8:30 AM

The email is late. I got up early for this. I'm showered and dressed, sitting at my desk, staring at my empty inbox. It must be at least 30 seconds into the thirtieth minute of 8. I keep hitting the refresh button, but still nothing. Finally, my inbox explodes with one new email: The Bard Daily Mail. Usually I just delete the Daily Mail, like most of you probably do. Today, I'm going to try to do everything on it. I scan the list to get a sense of my agenda. There are nine events today.

9 AM- 5 PM WILLIAM GRAY, "DAYDREAMS OF AN INSOMNIAC"
 12 PM NATIONAL CLIMATE SEMINAR: PASTOR AND BOYCE ON
 CO-BENEFITS AND CLIMATE JUSTICE
 5 PM SENIOR PROJECTS DUE
 6 PM SENIOR PROJECT BONFIRE
 6:30 PM JOSÉ ESTEBAN MUÑOZ
 7:00 PM FACULTY SEMINARS
 7:00 PM RUSSIAN FILM SERIES
 8:00 PM DEGREE RECITAL: LOGAN WALSH, BARITONE

So that will be my day, except for the senior project of course, that is the one thing I can't possibly do on the list. The first "event" doesn't start till 12 PM. I think I'll go back to sleep.

10:47 AM

WILLIAM GRAY, "DAYDREAMS OF AN INSOMNIAC"

I've never been inside the Fisher Studio before. That is where senior William Gray's "daydreams of an insomniac" is being shown. Gray has six paintings hanging in the Fisher Arts building. The paintings have a similar brush stroke to Van Gogh's early work. The lines are soft, the brush strokes choppy. All the women in his paintings have comically large breasts. This one painting has a man standing in the foreground smoking a pipe in a field, with a massive ginger ale bottle behind him. It is titled "Smoking dewd." I expected the place to be a little more crowded. I was the only one there. Does no one read the Daily Mail?

11:58 AM

NATIONAL CLIMATE SEMINAR: PASTOR AND BOYCE ON CO-BENEFITS AND CLIMATE JUSTICE

The next event has no location. It baffled me at first, then I noticed the phone number on the flyer. The event is a conference call; it is like listening to the radio. Because I can call from anywhere I decide to go outside with a blanket. What better place to listen to a talk on climate policy than in the sun? Plus I need to tan, my ankles are incredibly pasty.

The talk starts a little late. It seems like one of the professors, Pastor, hasn't called into the conference yet. The other speaker, Boyce, decided to start anyway. His talk revolves around a study he published with Pastor on the idea of "co-pollutants," or the other stuff that gets emitted with greenhouse gasses. The talk is filled with jargon like "E3 network," "environmental equity," "cap and trade," etc. A lot of it's going over my head for sure. The gist of the talk is this: not all carbon-emitting facilities should be treated equally in the eyes of regulation. All of these facilities emit secondary pollutants that can greatly harm public health, not just the environment. With that in mind, the facilities near larger populations should be more heavily regulated than those located in low-population zones. Boyce also mentioned how a majority of these facilities greatly harm a disproportional amount of minority communities.

As the sun beat down on me and Boyce's radio host-style voice soothed me, I felt myself falling asleep. I was able to fight the urge for almost 40 minutes, but by the time the Q and A came up, I was gone.

5:58 PM

SENIOR PROJECT BONFIRE

I'm sunburned. I fell asleep listening to the Climate Seminar and burned up in the sun. I'm going to have to buy some aloe. I'm on my way to the Senior Project Bonfire. I'm a little confused by the title. Do they burn the projects there, or is it a fire to celebrate them being turned in? I get to the meditation garden and no one is there. I double check this is the right location. It definitely is. There is even the charred remains of a past fire. Well, shit, could the Bard Daily Mail have gotten it wrong? Off to the next event.

6:29 PM

JOSÉ ESTEBAN MUÑOZ

I could have used a bike or a car, but I finally make it to the Fisher Center. I don't really know what to expect from this event. The poster has an image of a woman with what looks to be a rack of lamb around her neck. When I walk into the Resnick theatre I am happy to see there is no room for dancing or performance and it is, in fact, a lecture.

The speaker, José Esteban Muñoz, is a professor at NYU. When he finally got around to coming up to talk he introduces his lecture as "Feeling Brown." The talk deals with Latino and gay Latino art and what he calls the "brownness of the world." He starts talking about a 1966 performance entitled "LBJ," when I look at my watch. I need to leave already if I am going to try to make it to the other events. I get up and leave. I feel like such an asshole. I need to trek all the way back down to Olin. I really need a bike.

7:04 PM

FACULTY SEMINARS

When I walked into Olin Hall, a woman dressed all in black was cleaning up a table of refreshments and a couple empty bottles of wine. This should be lively. When I open the door to Room 102, I realized how wrong I am. The room is filled with only seven faculty members, one of whom is the presenter. Using photos from his trip, Philip Johns, a biology professor, is recounting his summer journey to Borneo and Malaysia.

What at first seemed like a boring show-and-tell did turn into something quite interesting, especially when he started to recount what he was looking for and what he saw in the jungles of these two countries. At one point, to reach a field station, he had to travel up a river for nearly 12 hours, using numerous modes of transportation. Once there in the heart of the jungle, he started his hunt for Teleopsis Dalmanni, Teleopsis Pallifouis, and Teleopsis Disoupius, all of which are "stalk-eyed" flies. He also came across countless other creatures like the six o'clock cicada, which is as big as a human hand.

It seemed to me that Philip Johns was a real life explorer, going to far-flung places to find newly-discovered species. Unfortunately, I had to leave halfway through his talk so I could make it to some of the Russian Film series, which started at the same time.

7:38 PM

RUSSIAN FILM SERIES

Olin Room 206 does not exist. At least the way they had it on the Daily Mail it doesn't. After trying to find the entrance to a "platform 9 and 3/4," I figured I would go try the Language Learning Center. Of course, that is where the film was being screened. In the room, only a professor, another older adult and two students were there. The film seemed good. It was called "Cold Summer of 1953" from 1987. It told the story of an island in a remote area of Russia that is attacked by bandits. The movie really sucked me in, the next thing I knew it was five to 8 and I had to run to Bitó.

8:15 PM

DEGREE RECITAL: LOGAN WALSH, BARITONE

Bitó is very sterile. The floors and walls are very modern and flowing, like I could be on a spaceship. I have plenty of time to stare at the graphite features of the interior, because I cannot get into the recital. The usher has told me I must wait until intermission. I sit in an horrible chair in the corner and read the program. There must be some zodiac sign theme. All of the titles of the songs are signs written in parenthesis, and at the ushers table there are name tags that say "hi, my sign is." I can't even hear the music through the wall.

DOWN THE ROAD CREATIONS

by anna daniszewski

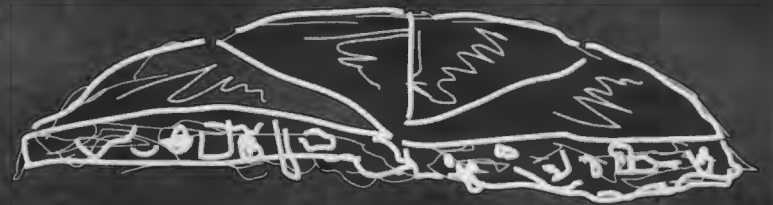
Here at the Free Press, we know there's little to review when it comes to Bard's cuisine. And yet, it's high-time that someone began to compile a list of the sometimes magical, sometimes regurgitating creations that Bardians come up with. And, hey, the Free Press hasn't done one of these in like a year.

So here it is, my top five¹:

5. THE QUESADILLA: A BARDIAN TRADITION

Ok—this one is not that bizarre or exciting. But seeing how I get it approximately 78 percent of the time I go to DTR, I would feel like a traitor to the quesadilla if I didn't include it. My personal spin on the 'dilla is the whole wheat wrap with chicken, tomato, and onion.

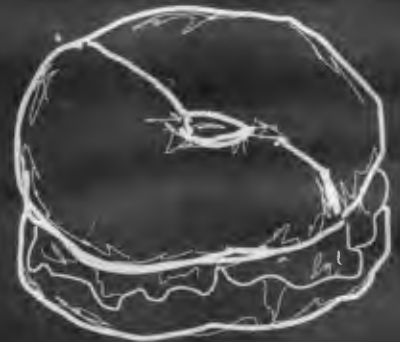
I know what you're thinking: WHERE THE FUCK IS THE AVOCADO? Okay, here's a quick story. There are two things that come to my mind when I think of avocado: first, my best friend from high school who is an extremely skinny boy—skinnier than even the most skinny Bard boys—was force fed avocado as an infant to help him gain weight. Now, I can't really explain to you why the idea of a mountain of avocado next to a tiny version of my friend makes me not want to ever get it on my 'dilla, but it does.² The second thing is that, around the time when my friend told me this personal factoid, I was eating so much avocado that I got so sick of it and have never eaten it since—until about a week ago, when I ordered some at DTR for this article, and I still thought it was weird.



4. A PSEUDO-STARBUCKS YUPPIE HANGOVER HELPER

Look, say what you will, but Sally³ is my homegirl and she makes a mean breakfast sandwich. That said, risers everyday can get dull, and, well, a slider a day may put you in cardiac arrest. While Bardians don't have that much artistic license with breakfast at DTR⁴, the real innovation, I find, comes from the mix of savory and sweet. Toast a cinnamon-raisin bagel with egg, American cheese, and sausage. Some of you may be skeptical, but guys, I'm telling you: it's awesome.

Now, for me, beverages are always a difficult matter at breakfast time. Oh dear God, how I need my coffee, but sometimes I don't really like eating food with hot drinks. And with a 10-point breakfast swap, dis bitch can't afford an OJ too! And then it came to me: iced coffee! It's been there all along! Well, not really. I had to come up with my own exciting iced-coffee technique that doesn't re-shittify the already kind of shitty coffee. Fill a large cup completely with ice, pour a little coffee in, swirl it around until it's cold, strain it into another cup, repeat and top off with a little ice. This method allows for a better hot-coffee-to-ice-ratio so that it doesn't just instantaneously melt and dilute your coffee upon contact. If you're in a bit of a rush but heading from South Campus, pick up a large cup and take it to Kline, 'cause eight ounces will never be enough, especially for an iced beverage.



3. THE JOSEPH LUZZI A.K.A. THE ITALIAN STALLION A.K.A. PLEASE DON'T SUE ME/BE OFFENDED THAT I MADE YOU INTO A SANDWICH

Here we get to incorporate some of the under-utilized ingredients that we have availed us at DTR. Check the mozzarella and the marinara sauce. Throw in chicken tenders, tomatoes and onions. Now, get that wrapped up in a tomato wrap. This is the only instance when the wrap flavor actually matters.

You may have noticed that, while I think all sandwiches deserve and have the right to tomato, lettuce and onion⁵, I did not put lettuce on this sandwich. Why? Because only idiots put lettuce in the press. When you put lettuce in the press, it wilts and gets gross and slimy. On more than one occasion, I have observed the disapproving glances given by DTR chefs to the students who make such a blatant error. The only way to truly get what you like around there is to earn their respect, so don't be going around all foolish and such.⁶



INDEX MAG

BY SAM WILLIAMS

Index, a new bi-annual visual art publication, serves to record the most engaging artwork produced by the student body. It is unique in that it offers students an opportunity to present a succinct series of their artistic work. The brainchild of sophomore Maxwell Tolleson, *Index* became a reality through the Art Collective. Together they aspire to spark a dialogue about visual art at Bard that transcends the studio. The first issue, printed this Spring, includes artwork by 10 students. However, over time, the Collective hopes to increase this number. As a new volume is published each semester, *Index* aims to become an extensive and compelling record of student work.

Index accepts all visual art forms including photography, drawing, painting, sculpture, film stills, computer graphics, and photographs of performance pieces. All students are welcome to submit regardless of academic affiliation. Accepted artists are welcome to our formatting sessions to ensure that their work is presented in a way that doesn't compromise their artistic intentions. The team will photograph or scan any work that is not digitized. Digital images from a camera, cell phone, or scanner, can be sent with a short statement to bardindex@gmail.com.

Please visit www.bardindex.com to learn more.

the root

BY JACK MAGNUSSON

The Radical Publishing Collective is a student press based out of the Root Cellar. We print zines, pamphlets, and propaganda made or selected by Bard students. As a collective, we function without formal hierarchy. We are all editors, and decisions are made collectively or based on individual initiative. Our goal is to help you publish your work in order to (1) build public dialogue between students so that (2) we can start putting our work to use in the world around us—instead of simply turning it in to our professors.

Right now we are beginning a project to get copies of Annandale campus student publications to our classmates in the Bard Prison Initiative and make a formal channel to get submissions out of the prisons. Our goal is to encourage student dialogue between Bard's campuses in Annandale and Woodbourne and Eastern Correctional. We hope that in collaborating on publications with our incarcerated classmates we will find ways of making our scholarship relevant to the conditions of life within the prison-industrial complex, just as we are sure their insights will speak powerfully to us.

Our main project this semester, *the root*, is a journal for subversive scholarship. We call "subversive" that which challenges the tradition of scholarship as abstracted from and irrelevant to the conditions of real life—that which intervenes at the roots of the structures that imprison us (some more than others) and aids us in our struggle to take control our own futures.

To join or submit email: rootcellar@riseup.net

Now, because I know that there are mad veggieheads out there, I feel compelled to also present to you:

2. THE (BARD VEGETARIAN'S) CROQUE-MADAME

This is not really a Croque-Madame, but I'm into this little European journey we have going on here. So let's do it: mozzarella stick wrap, pesto, one egg, onions, tomatoes. I like my eggs runny, so I generally get them over-easy, but it can get a little messy so assess your company and clothing first.⁷ The pesto at Bard generally is really salty, so I would recommend asking only for a little. And, of course, I could not do a DTR Creations without a mozzarella stick wrap.

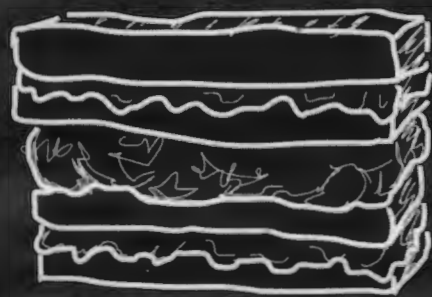


1. THE ~*IRONIC*~ ALL-AMERICAN

I can't take credit for this one, but I love/hate it. I forget who told me about it, but whoever you are out there, mad props.

Do not eat for at least 10 hours prior in preparation. You may need to buddy up and spread this over two swaps. Get a hamburger in between two grilled cheese sandwiches with all the trimmings (tomato, onion and lettuce). I advocate American cheese because that's how my mom always made me grilled cheeses as a kid, and anything other than singles seems like blasphemy to me, but, y'know, you do you.⁸ If you feel like your heart can take it (I do NOT recommend for smokers), throw on some caramelized onions and bacon.

Call 1-845-758-7777 for EMS, if need be.



¹Disclaimer: Preferences may be affected by Daniszewski's suspicion of most cheeses and her distaste for creamy dressings. Sorry, everyone, I know a lot of you like chipotle mayo.

²Should have taken Helena Gibbs' Psychoanalysis class when I had the chance...

³Sally was raised in the same place that my family is from, and I'm pretty sure she went to elementary school with my mom.

⁴I challenge someone to do something magical with fruit loops. Let me know how it goes.

⁵TRIPLE-THREAT!

⁶Disclaimer: I call everyone and myself an idiot on the daily. Many can attest to this. It really is much more a term of endearment, so don't be feeling sad for a taste you very well may enjoy.

⁷Seriously though, people should add eggs to all sandwiches. It immediately makes them gourmet. Burgers, especially.

⁸Sally calls me an All-American girl.

illustrations by austen hinkley



SLEEPING WITH MAGGY (ON CAMPUS)

As finals season slowly creeps in, I would like to pass along some great wisdom for the entire study body. As both a senior and a napping enthusiast, I am here to supply you with the best and worst napping locations on campus. Enjoy.

BY MAGGY KUCERA

In December 2009, Maxwell Paparella wrote an article for the FP that listed the best and worst places to poop on campus. Here is a follow-up, the best and worst places to nap!

OLD KLINE COUCH

A splendid option for those post-Kline blues just prior to your post-Kline shit.

Awkwardness: High (see photo)

Noise: Depends on the time of day, typically medium.

Comfort: Medium, if you can get past the awkwardness and chewing sounds in the background.

LIBRARY BENCHES NEAR WINDOWS

Perfect for a power nap in between the power study.

Awkwardness: Low, simply because it is so common. But high, if you snore or toot.

Noise: Low, unless there's a library screamer nearby.

Comfort: Low, as you can really only sleep in one position.

BITO CONSERVATORY COUCH ON SECOND FLOOR

Extremely comfortable, new building, good smells.

Awkwardness: Medium

Noise: Medium, unless a conservatory kid leave a practice room door open.

Comfort: Very high.

BARDIAN LOUNGE IN THE CC

Although usually crowded, this is a prime location and high on the comfort scale.

Awkwardness: Low

Noise: Usually pretty fucking loud.

Comfort: Very high. Squishy, soft couch.

RED ROOM IN THE CC

The more reasonable option in comparison to the Bardian Lounge, perfect if you can grab the room when it is entirely empty.

Awkwardness: Low

Noise: Low

Comfort: High if you like sleeping in the fetal position.

ROOT CELLAR COUCH (OUTDOORS)

Strictly a drunk option. Also...just...ew.

Awkwardness: High

Noise: High

Comfort: Low

FOR THE NAPPING DAREDEVILS:

Try the bunk-bed in the Graduate Lounge in the CCS museum in the library. I DARE YOU.

The Bard Shuttle...cause like...yolo.



FASHION FASHION FASHION

BY KIMBERLY SARGEANT AND SORAYA CAIN

The Fashion Committee (TFC) at Bard College was started in Spring 2011 by two first-year students, Kimberly Sargeant and Keila Brown. Brown had the vision of bringing a fashion show to Bard, and Sargeant wanted to start a fashion magazine, so the two teamed up to create a committee together. The committee's mission is to show that fashion means more than just the clothes you wear: it's also the individuality that you bring to the clothes, they said. The club brings together students with a passion for fashion, film, photography, writing, modeling, acting, and event planning to organize events throughout the semesters.

The club has had a variety of events on campus from cocktail and prom-themed parties to movie screenings and releasing a Fashion Letter to the Bard community. Their most well-known event is their Spring Fling Fashion Show. This year, May 5 marked the third consecutive year of the Spring Fling Fashion Show. The Fashion Committee collaborated with AfroPulse, Burlesque Bard, Bard Step Team, Bard Hip Hop, and Latin Dance for a show full of performances, jokes, Bard fashion, and models. The two MCs of this year's event were juniors Shana Joseph and Jonathan White, and sophomore Nigel Washington DJed the event. The majority of the clothes in the show were donated or designed by Bard students themselves. The students involved bring an array of fashion ideas to the committee.

Washington, who is a designer and a model for the Spring Fling Fashion Show, came to the Fashion Committee with ideas modeled after the artwork and fashion of ancient Egypt. He said the symbolism has important meanings that intertwine all of the aspects of Egyptian culture. Washington exemplifies the diversity of the committee's ideas in fashion.

"My main reason for designing Egyptian-centered 'Bard Made' shirts was to bring about awareness of the advanced Egyptian culture and also to demonstrate that the abused

continent of Africa has much more to show for its history than slavery and colonization," Washington said.

There were around 20 models participating in the five themes of this year's show: Bard Made, Hot and Cold, Black and White Affair, Gender Blender, and 1950s Pin-Up. The models and club members wanted to bring a different type of Fashion Show to campus—one that focuses on confidence and creativity, instead of the Catwalk and Chanel bags.

"I see my body as a naturally beautiful canvas, and everything else that I put on it is an adornment: my smile, my clothes, my jewelry, my lipstick, my muscles, and my fat," said senior Shareesa Bollers, who has modelled in all three Spring Fling Fashion Shows. "And for that reason, whenever I am on stage, strutting my confidence, I am simply enjoying showcasing to the community the multiple ways that I choose to style and decorate my canvas."

Joseph, who has hosted Spring Fling Fashion Show for three years in a row, considers herself not only a host but also a performer and audience member. Filling all three of these roles, she says she's been able to get insights on the behind the scenes efforts of performers as well as the production.

"The performers feel the pressure and the nerves of the upcoming show and sometimes get discouraged and flustered," Joseph said. "Nevertheless, a family bond forms amongst the performers, backstage helpers, directors, and of course the host."

Joseph says that the hard work that they put into the performance and the bonds that form are apparent on stage. Because of the vibes they create on stage, the audience responds to their performances.

"The performers and participants encourage and compliment each other," Joseph said. "This encourages me to do my best and work towards keeping the audience engaged. I love the feedback of the audience every year that I host the show."



BY WILL TILGHMAN

The annual events of Spring Fling—Holi celebration, Bardapalooza, the Beer Gardens, and the very anticipated Tent Block Parties—are characterized by a usually unseen communal euphoria in the community, as huge masses of students, many of them wasted, convene to participate in the campus festivities. Yet during this infamous weekend of events, a small community of students embarks annually on their own created escapade, which goes greatly by the campus community. At noon on Sunday May 5, shortly after the great rush of Block Party, a group of about 35 students with bicycles convened outside the Campus Center, sipping on boxed wine, to begin the annual Bard College Tour de Franzia.

The Tour de Franzia is one of the official "Alleycat Races" sponsored by the Bard Bike Co-Op annually, which are heavily anticipated among the Bard bike community. Races such as the "Lord of the Bikes," a group sword fight in the dump behind SMOG, and the "Witches" Alleycat Race, a bike-themed scavenger hunt through the Tivoli Bays, happen periodically throughout the school year. All of these low-key, low-pressure races are planned and organized by members of the Bike Co-op.

"I definitely think that the Tour de Franzia is the [Alleycat Race] people most look forward to," said a planning member of the Bike Co-op, who asked to remain anonymous. The Tour de Franzia entails a bike obstacle course, in which bikers complete mini-events and challenges, constantly drinking Franzia boxed wine. As one Bike Co-op member described the activity, "Drinking and biking is definitely a unique experience. If you feel free biking, then biking while you're drunk is definitely nice."

Indeed, the Tour de Franzia is a tradition that is anticipated and practiced in many colleges and universities throughout the country. According to an article by MSN, this past month Wesleyan University Dean Mike Whaley emailed students' parents, urging them to not let their children participate in the school's version of the Tour de Franzia due to the event's "dangerous nature." Drew Peterson, a junior at the University of

Wisconsin, participated in his school's Tour de Franzia. He described it as a "follow the leader" type ordeal, in which he and an exodus of about 50 students embarked on a three-hour bike tour through the town of Madison with the goal of finishing all the race's boxes of Franzia. "It was definitely a challenge, I got pretty shit-faced," Peterson said, reflecting on the event.

Bard's Tour de Franzia isn't a race in the conventional sense: there is no finish line and no winner. Rather, it is a series of shenanigan-centered goofiness performed while sipping on some of the finest wine \$12 can buy. The Bike Co-op's Tour de Franzia is interspersed with different "stations," in which participants do a number of activities ranging from "rap battle checkpoints, abandoned barn explorations, [and] mobile live music," according to a Bard senior and two-year veteran of the event.

Advertising is always done underground, predominantly by word of mouth and passing out small postcards around campus. Thus, the event, for the most part, has not reached a wider audience of students and remains attended by a select few. Many of the riders of this year's Tour de Franzia have participated in other Alleycat Races and are involved in the Bike Co-op. Ever since the event was created in the Spring of 2011, the event has been on the Saturday afternoon of Spring Fling. But, unfortunately, many participants found themselves sleeping through the Saturday evening festivities after the "reckless morning races." Thus, moving the race to Sunday was deemed a good solution.

The race began on Sunday at the Campus Center, when the riders began to tap into some of the 9 boxes of Franzia that were purchased for the event. Traditionally, the Campus Center has always been the starting point for the race and is the first stop on the long tour of day drinking. The participants then rode to the Blithewood Lawn to the first station of the event, which was called "Turn Water into Wine." Pretty simple: there were no Biblical miracles involved. Cups of water were distributed to all participants at the top of the hill at Blithewood. They then rode down to the bottom of the hill while finishing their cup of water. At the bottom the riders' cups were filled with Franzia, and they then rode up the hill to get more water, repeating the process multiple times.

The second station was at the community garden, which was inspired by the recent theater department production of *The Bacchae*. The participants of the Tour de Franzia dismounted from their bikes and made a bonfire in order to summon the god Dionysus, who was actually a member of the Bike Co-op, posing as the Greek god, giving out more Franzia. "The whole time we were playing Django Reinhardt music from a boom box mounted one of the nearby bikes, and then the whole thing just kind of turned into swing dancing," a participant recounted.

The tour then migrated to the Free Store to find clothes in preparation for the event's "Last Supper" spaghetti dinner, a new addition to the Bard Tour de Franzia. The Bike Co-op was set with enough tables and place settings to accommodate all the participants of the Tour de Franzia. Settled in their new found clothes, they went to the Bike-Co-op to find that there was more than enough Franzia for all 35 riders. When the spaghetti was finally brought out, the first-ever food fight of the Tour de Franzia began. As one witness describes it, "Inevitably, as I knew was going to happen, the pasta was just brought in and then someone reached in and grabbed a blob and throws it across the room. Then it just became the grimmest, wettest food fight." Chaos thus ensued in the Co-op, which, granted, was completely expected by planners of the Tour de Franzia. "People were screaming, throwing food, and running up and down the tables and pouring wine onto other people's faces." As a result, spaghetti and wine ended up getting all over everyone, the floor, and the ceiling.

Sure enough, security eventually caught onto the commotion that was happening one floor below their office. As one of the chefs testified, "Of course, security comes down and pulls out a notepad, and everyone starts cheering. She was just about to report all of us and then all of a sudden said, 'Actually, everyone just get out of here.'" The riders of the Tour de Franzia once again found themselves on the road as they were evicted from the event's headquarters. In the Bard Tour de Franzia tradition, the ending of the race has always been the biggest part of the event. Historically, "the race usually ends with a bike jump into the Parliament of Reality and security coming telling us we shouldn't be drinking or swimming." However, this year the Tour de Franzia ended with a swimming party at the campus waterfall. Participants stripped down, rode their bikes into the water, and, appropriately, drank more Franzia. At the swimming party, five boxes of Franzia were finished, ending the 2013 Bard Tour de Franzia.

At the end of the race, nothing was resolved. There was neither a winner, nor a cumulative score because the Tour de Franzia exists purely an outlet for fun and spontaneity during the notorious Spring Fling. Although, the event has remained underground, it is for anybody with a bike and a love of that sweet, sweet \$12 boxed wine that gives you a nuclear hangover. All those who feel that they missed out on this year's Tour de Franzia can rest assured knowing the streets of campus will run red with Franzia in Spring Fling 2014.

PUTTING THE TIME IN PERRY SCHEETZ & TYTRAVIA RILEY

BY TOM MCQUEENY

Perry Scheetz and Tytravia Riley are some of the greatest athletes Bard has ever had, and Bard doesn't even know it. The two won the Female Student-Athlete of the Year award this year. As a four-year veteran of the Bard sports program, senior Perry Scheetz is on her way out. Behind her, she leaves a long legacy of broken records, fond memories, and her collegiate sports career. Riley is new to Bard, but her future looks just as promising as Perry's past. Just one year in, she's already been voted Rookie of the Year in the Liberty League. Though Scheetz and Riley have played very different sports, Scheetz in soccer, cross country, and track, and Riley in basketball, they have both played in front of the same largely empty stands. They have heard their teammates' complaints about the sports culture at Bard. And despite it all, they are okay with it because they know that ultimately, Bard sports isn't a contradictory concept. It's a passion like anything else at Bard.

"Whether it's athletics, or music, or art, I think it's important to have a passion that you're following. And for me it was sports, and now that I'm going to grad school, it'll be nice to switch out. I'll go re-explore music that I've lost and dance that I've missed. It's easier to do sports in college; it's, like, your last chance," Scheetz said.

Vigorous physical activity isn't new for Scheetz.



She started playing soccer when she was five, shortly after dance. As she grew, she branched out and explored other passions. By high school, she discovered that she was much more interested in track. Though she still played soccer for Bard since they recruited her, she liked running more because it felt better: it was more liberating and, above all, it was friendly.

"The thing that I like about track the best is that it's such a positive place. Even when you're running in the meets, rather than being a competitor against the other people, they're cheering for you too because it's the best time versus the best time," Scheetz said. "You're running against the clock. There are other people there, and you're trying to beat them respectively, but you're only trying to beat them because you want a better time."

When she began playing soccer at Bard, Scheetz felt it wasn't tough enough. More than that, she thought there wasn't enough running. After every practice, Scheetz would run another 30-40 minutes. She waited until after practice to do these runs, because she never felt comfortable forcing others to work harder.

"If I want to train every day, all the time, I can do that and nobody's gonna fault me for it. Nobody's gonna complain about it. Whereas if I want everyone else to train as hard as I train—all the time, every day—I don't do that, it seems controlling," Scheetz said.

For this reason, Scheetz never felt she was an effective captain of the Bard soccer team. It wasn't until she started track at Bard that she began to show what she was capable of. Perry began track three years ago, and she decided that her best event would be the steeplechase. The steeplechase is a 3,000 meter event with water hurdles. Scheetz did this without an official Bard track and without training facilities at Bard for aspects of the steeplechase—like the water pits. She set the school standards that year and has broken her own record in that event six times since. This year she is currently in 24th in the nation. Perry owns the track records for the 800m and 1500m races as well. In cross country, she holds the highest finish (8th) in the Eastern College Athletic Conference (ECAC) and in the National College Athletic Association regional races. But her 11:02.32 at ECAC's last



year was one of the top 30 times in the country in Division III track. She missed nationals by one place. In her eyes, that race represented the peak of her sports career, but not because it was the greatest time she ever ran or because she was perilously jumping hurdles, side by side with the greatest competition the ECAC had to offer. The greatest moment came on the ride home with the assistant track coach Jack Young.

"I drove up with Jack, I was riding home, and he turns to me and says 'Ya know, I'm really proud of you, Perry, you worked really hard, regardless of what you've done. We didn't expect you to do this well. It's just an honor to have you, and we're just so proud of you.'"

Despite all the success, it was the loving support of someone who was equally as passionate about track that affected her the most.

Tytravia Riley knows this sense of community well. She has shared in the joy of a team win. And she has riled up her team with her impressive school rebound record. Riley has a passion for basketball and for improvement.

"If you look back, Bard had a really bad record, and I want to make Bard known as a school that has made a lot of improvement. I don't want it to be the school where you walk into the gym and you beat them by 40. We're going to give you a fight; we're going to give you a run for your money," Riley said.

The team has also been there for her to share in her sadness. A week before spring break this year, she came into practice. She played and practiced and concealed her desperate homesickness. But at the end of practice, she broke down into tears and the team reacted.

"Once you have that bond in a team, if anything is going wrong, they're there to support you," Riley said.

Riley has become less homesick since then, but she knows that her team will be there to help whether she's setting records or in need of support.

Though Perry Scheetz would like to see Bard build a track or see Botstein speak more supportively of sports in the future, she knows that it's not about who is in the stands but who is on the track, court, or field right there with you. But for Scheetz, being on the field is only the first step.

"I guess I'd like more people just to be interested in the sport that they're doing," Scheetz said. "If you're there and you're putting the time in, *put the time in.*"



**SENIOR
APPRECIATION
THERE WON'T
BE ANOTHER
LIKE '13**



In the spirit of another productive academic year coming to a close and the full force of spring compelling our campus to blossom into one final, lively month of activity, let's all do ourselves a favor and stop talking about apathy for a bit. In the endless debate about whether we are apathetic, the most passionate and dedicated of our student body quickly become disregarded as anomalies—exceptions rather than the rule.

So instead of just talking, let's do something about it—and let's start by recognizing how many great student leaders challenge this self-perpetuating stereotype.

In this respect, I don't think I'm the first to say that there was something special about the Class of 2013. This senior class was pervaded by students who somehow managed to find time to contribute in unique ways to our community while still trudging along the brutal, muddy path of Senior Project. So I encourage all who read this to challenge the apathy by exalting those giants among us; go start raising our campus' awareness of all the great work that goes on behind the scenes by appreciating this great, departing senior class. Here are some amazing people I personally knew, or admired from afar, who went that extra mile

BY CARTER VANDERBILT

to contribute to campus life.

The seniors from student government first come to mind: Cara Black, who wholeheartedly pursued the interests of the student body as President; Jon Greenberg and Kye Ehrlich in their underappreciated work as Chairs of Planning Committee; Zoe Ames in her work with EPC; Ben DiFabbio in stepping in for a semester as SJB Chair—I want to thank them all for doing jobs few of us are willing to do and do as well as they did.

Nine phenomenal EMTs will be graduating, and I was lucky enough to witness first-hand a few years of their heroic service to every student who ever needed on-campus emergency care. I've valued EMS Director Will Sanna and Assistant Director Jono Naito's work steering the ship of their squad through two eventful years. A handful of senior BRAVE counselors will be departing after many hours of dedication to the service, and their courageous leadership is a quality I've always admired. Likewise, a talented pool of Peer Counselors, too many to list here, who worked to ensure our contented residence on campus in a multitude of ways we often never notice, will be leaving some large shoes to fill.

I revere those engaged clubs that host and coordinate our great campus events and organizations: senior student leaders like Kurt Schmidlein and his fellow senior staff of the Free Press for the remarkable job they've done; Sarah Stern of JStreet U, Rachit Neupane of ASO, Katherine Del Salto of ISO, Eve Alpert and Kasra Sarikhani of SMOG, Arthur Holland Michel of the Social Club, Zoe Malecki of the Dimestore—just to name a few—are all people I've quietly respected up until now. TLS project heads, who harbor some of Bard's greatest student social action, such as Brandon LaBord of Building up Hudson, Wenjie Chen of Global Culture Outreach, Rory Hamovit of Rhinebeck LLL, Dan Gettinger, Sam Shapiro, and Lauren Blaxter of BPYI, and Jeffrey Pereira of Bard Math Circle alike have made me strive to



accomplish more with my own projects.

And I think very highly of our oft-overlooked senior student athletes, such as Perry Scheetz, Adam Flowers, Frank Stortini, Fiona Do Thi, and all the senior ladies and gents on Bard Rugby and Ultimate, who dedicated their time at college to physically fighting to strengthen Bard's reputation with regards to sports. Plus, after some digging, I unearthed an assortment of gems embedded in Bard's crown: Elliott Kenney for his two stellar years as a SPARC intern; José Sanchez for his accomplished career as a composer; Kyle Gipson for his dedicated service as a BEOP Peer Mentor, Saim Saeed for his remarkable achievements in Debate and Model UN, and Otto Berkes for his outstanding success as an opera singer and an equestrian—these are all peers I never actually had the pleasure of meeting, but people I admire nonetheless for what they have done in pursuit of their passions.

It is truly incredible how many you can find from the Class of 2013 who went above and beyond to improve student life—our lives—in their four years here. Thus I write this piece to thank those that I knew, because I won't ever forget how they have inspired me to make the most of my time here. So I implore you all to go high-five a senior, before it's too late! For while their contributions will live on at Bard always, their presence come this fall will surely be missed.

The Mere Thought: A Toast to Bard

BY ARTHUR HOLLAND-MICHEL

When I sat down to write my application essay for Bard, on a clammy day in Downtown Barcelona, I opened a bottle of red wine. Whereas the composition of my other college essays, about “the achievement of which I am proudest” and “my desire to help others,” had been a decidedly sober affair, I had a sense that my Bard essay, about the importance of the arts for society, should not—could not—be a traditional proposition. I wrote the essay in one sitting. By the time I finished writing, the bottle was empty, and I was drunk; it was almost like something out of Plato’s *Symposium*.

That was my first Bard experience, and now, as a graduating senior, I feel some obligation to bring things full circle. I’m writing this article at the computer nearest to the entrance of the library—some readers may have seen me here over the past few weeks, as I basically haven’t moved since we hit the home stretch of senior project—and at my side I have a bottle of Gato Negro Merlot from Chile. The library is for the most part empty, except for some

seniors who are wandering around, with deep bags under their eyes, looking for a peaceful place to rock back and forth in the fetal position.

When you are working on a senior project, you come to inhabit the singular purpose of contributing your grain of sand to the infinite beach of human knowledge. But at the same time, everything we have done at Bard has taught us to question purpose, to parse meaning, and above all, to reconsider. Bard, being the rigorous school that it is, could only end with something as difficult as a senior project. And yet, Bard is about perpetual deconstruction. It seems counterintuitive that a school that has for 153 years questioned traditional models of narrative and belief and desire should at the same time carry its students along such a traditional trajectory, from the meek first-year reading *King Lear* to the fourth-year writing computer programs for modeling atmospheric convection. Like Prince Hamlet, the Bardian could be bounded in a nutshell and still count himself a king of infinite space, were it not for bad dreams (of Derrida or Gertrude Stein). Life for the Bardian is a compromise between ambition and the compulsion to question everything.

At least, that has been my trouble at Bard. Four years of existential crisis. Back in 2009, the Bard application asked me to make a strong argument in favour of the arts. This required me to be firm about the principle that the arts are good. But ever since freshman year, I have been taught that every argument has its counter argument. Now, I could just as vehemently argue that the arts aren’t important for society. And I could counter that argument by claiming that argument itself is meaningless. That leaves me, on my

daily walks across campus—past the Gatehouse, the white oaks, the Kline parking lot—in a state of perpetual contemplation. “What,” I end up asking, “is anything?” The danger is paralysis: not from Lyme disease, but from too much thinking. In a word, we are never entirely sure about a thing.

The benefit is that we are kept well clear from the kind of intellectual arrogance that runs through other elite universities, with their secret societies, their insularity, their recruitment fairs, and their deep culture of self-congratulation. At Bard’s academic award ceremonies each May, President Botstein never fails to remind students that the very notion of an academic award contradicts the mission of the college. If an educational system produces an uneven distribution of knowledge, where expertise is concentrated among, and protected by an elite few, then we have failed. We hand out awards with great hesitancy, because to assign such meaning to a mere piece of paper is arbitrary and silly. This same thinking runs through everything we do, which is why we have poetry/math double majors, the Prison Initiative, and a college in Burma.

In this way, Bard is a radical proposition. We are the anti-school school. At Bard, the learning itself is of far greater importance than the diploma. For the Bardian, you pursue a PhD because you have inside of you a heavy thirst for knowledge which hasn’t been satiated in four years of undergraduate study. In the past year, I have had long career discussions with countless Bard professors. Each one has told me the same thing: if you’re considering an option purely on the grounds that it’s good for your career or your income, reconsider.

And yet the great mystery of this college is that despite our tradition of rumination, deconstruction, crisis, and paralysis, our students remain remarkably active and engaged, pursuing goals—especially in the sphere of civic engagement and the arts—with steadfast, inspiring gusto and tenacity. We aren’t sitting in an ivory tower, even though that has proven to be the preferred habitat of the Prince Hamlets of this world—those who have given in to thoughts which, to borrow from his most famous soliloquy, “make cowards of us all.” How can this be? How is it that we are at once the Diogenean cynic and the Man in the Arena?

Whatever the alchemy that goes on in the halls and seminar rooms of Annandale, it works, and it means that Bardians are a very particular, and very special kind of citizen. A kind of citizen, dare I say it, that the world could perhaps use more of. If there were more Bardians in the world, something tells me that there would be fewer Monstantos and Lockheed Martins.

My supplication is this: Bard needs to keep doing what it does. Bard needs to stay the same. All too often, the appeal to keep things as they are is a conservative proposition. But at Bard, where the status quo is constant re-invention, contemplation, and reflection, the call to keep things as they are is an appeal to an entirely liberal, progressive, and radical ideal. Don’t stop being radical, Bard.

The danger of the Bard way of thinking is that the school itself can become the target of its own cynicism. For the most part, that is good. It means that nobody at Bard can afford to be complacent. It means the school never stagnates. But it also means that sometimes we forget to be grateful for this remarkable institution.

The Gato Negro is almost empty. My head hurts. I’m going back to Manor, to bed. I love you Bard, even though, because of you, I’m not even entirely sure what love is anymore.



A SENIOR’S GOODBYE LETTER TO BARD

BY ANNA HADFIELD

Like many other students I know, I have always had a love-hate relationship with Bard. In fact, I think this is often what it means to be a Bard student: having many real issues with this college’s social and intellectual culture, but simultaneously feeling that you shouldn’t have gone anywhere else. The issues were the same when I was a freshman as they are now, and they have also remained a constant topic of conversation, whether it’s over a meal in Kline, over a cigarette at parties, or in numerous opinion pieces for the Free Press. Everyone is familiar with

these problems, even as we often perpetuate them ourselves; they range from not putting your own dishes away at Kline to pretending you don’t know someone that you have had several conversations with (or even an entire relationship). And most of us have had at least a taste of real loneliness or depression, most likely in the wintertime, or in the midst of finals—those times when it can feel like everyone you talk to is stressed out, or quietly desperate, or otherwise battling their own cage of self.

Do these things mean that Bard is somehow broken? Do they amount to, as Lenny Simon wrote in an opinion piece for the last issue, a campus-wide “existential crisis,” where “the same force of angst that paves the way for creativity and eccentricity leads to something else—something which is rotting Bard from the inside out”? After four years at a school where I was often lonely, or stressed, I’m still hesitant to say

yes. Maybe it’s because I eventually found the friends whom I can’t imagine my life without. Maybe it’s because all of the work, all of the hours in the library, feel like they added up to something unquantifiable—something of an intellectual sense of self, perhaps—and because the high-intensity academic environment was, to a certain extent, necessary for that to happen. Or maybe it’s because I have to come to believe in the immense value of a liberal arts education. I am proud to go to a school that is at the forefront of bringing this type of education to those who would otherwise not have the opportunity to experience it.

This is not to say that there aren’t many things about Bard that are deserving of critique. But it seems to me that there are two kinds of critiquing: the kind that we participate in because we can and that amounts to a sort of indulgent negativity about this school, and the kind that comes from and in turn encourages a real investment in this community. I don’t wish to imply that Lenny’s piece is an example of the former, but rather, to draw attention to the sort of collective hating on Bard that sometimes seems like a substitute for true participation, and to suggest that this hating is at least as corrosive to student life as the problems that we all recognize. I can only speak for myself, but having come to the end of my time here, I am left not with a sense of all the things that are wrong with Bard, but all the things it gets right.



STUDY DRUGS FALLING SHORT

This article was written in response to last month's FP article regarding Adderall use in College.

graphic by george dupont

BY DAVID GOLDBERG

I object to the idea that drugs somehow enhance us. Perhaps they do enhance our ability to stay awake or focused, but the idea that we are enhanced or that drug use is required of us completely defeats the purpose of a liberal arts education and, to some extent, threatens the entire enterprise.

In four years at Bard, I don't think I have learned a single practical skill. Rather, I have languished in the Thoroughly Impractical—a world of abstract terms preceded by "the." I have written many urgent ideas that my teachers claim to understand but about which not a single other person cares. It's not that nothing I've done doesn't matter; it's that it only matters to me.

There are no benchmarks here—no real responsibilities, no obligations, and no real consequences for failure. Your teachers are not enforcers; they are here to inspire and cheer you on. You are a customer here, and you are only here for yourself. So why feel the need to enhance one's work through drugs?

It's one thing to really need study drugs (i.e. M.D. prescribed); and yet another to use them for recreational or artistic purposes (Aldous Huxley, Philip K. Dick); but the idea that healthy college students need illegal drugs just to complete their work is ludicrous. Drugs are a supplement to self discovery—not a prerequisite.

Unprescribed study drug use is either the result of indolence or symptomatic of a deep-seated fear of failure. There is a myth that smart or successful people float effortlessly through school without ever making mistakes. Imperfection in school, as the myth goes, has a causal effect on the rest of your life. That is a backwards line of thinking from the start.

You are not here to prove anything; you are here to discover and pursue what you love. Struggling through boring or difficult assignments is an integral part of this discovery; if you are not interested enough in a class to put in the sober effort required to excel, it's probably not worth your time to do so.

Maybe study drug use indicates a fear of confrontation. In last month's article about adderall, Jamie put off her film project until the last minute. She used Adderall to cover her mistake rather than take responsibility for her poor work ethic. This is also backwards. "Learning how to learn" is a classic justification for college. You take responsibility for mistakes in an environment where nothing you do affects anything but your education.

I am not particularly troubled by the danger, illegality, or dishonesty of unprescribed study drug use. Rather, I am concerned that widespread use promotes a paradigm where mistakes are shameful. Maybe they are in the short run, but they are also how we learn the more practical part of our liberal arts education: they make us better equipped to succeed at future tasks, and they make us more humble and courageous in the face of new tasks.

Furthermore, widespread use furthers the idea that we are here to measure against externally imposed standards (i.e. grades). It's important to define one's own benchmarks for success; a report card is a convenient way to assess oneself, but it's not a very good one. We don't come here to pander for validation, and there are much cheaper and more effective stepping-stones to employment.

I HAVE A BONE TO PICK WITH Y'ALL

BARD'S RECYCLING CRISIS

BY SONYA AVSYUK

On April 12, I saw the results for this year's Recyclemania, a national recycling competition for college campuses: Bard came in 205th out of 270 participating schools, i.e. in the bottom quartile, with a recycling rate of 20 percent. The contest went on for eight weeks from February to April. A percentage of recycled material was weighted against total waste output, by volume, each week. The winning schools had recycling rates approaching 90 percent. I was dismayed, and I was left asking myself, how can a college with a liberal, progressive, and very much eco-friendly image perform so poorly in a competition such as this?

Earth is the best place humans will ever have to live. Yet it's becoming an increasingly difficult place to inhabit, thanks to us. Taking the time to wash out recyclables, or wash reusable dishes, has some pretty therapeutic qualities. While it can feel like a chore amidst the demands of school, it has to be done. At this point, recycling is not a choice; it is a social obligation. And at the end, you get the invaluable knowledge that you've made the world a little less shitty.

This simple fact is the greatest incentive to not only project an image of caring but to actually make moves. This is a call for immediate action.

Extracting recyclables out of the garbage is nobody's job, because it is everyone's responsibility to sort immediately after usage, prior to things ending up in "landfill" bins. Bard makes it much easier to recycle than most institutions. It is pretty difficult to ignore the presence of recycling bins *everywhere* on campus. The resources are here, but their potential is entirely lost if they are not used.

Living in a dorm, although it almost never seems like it, is a privilege. Someone is cleaning up after us every single day. After college, for those of us not planning on moving back in with parents, this is not going to continue. Basic skills of self-maintenance are to a degree essential for anyone hoping to sustain themselves as an independent adult. Ninety percent of waste is avoidable, and that is where consumer consciousness comes in.

Every single person on this campus eats,

and most of us do so through the dining services provided to us. For an event occurring about three times a day, it's amazing how little cognition about the consequences of our eating enters the minds of the average person. If for every meal you've gone to DTR or Manor—café style eateries with no reusable dishware—it is safe to say that you have disposed of, at minimum, three paper plates, some cups, multiple sets of plastic silverware, and however many napkins. Now let's multiply this quantity by 210 days. That is almost 2,000 items of garbage in an academic year per person, from eating alone: a lot of stuff for which there is no storage room on this little planet of ours.

If you still have not done so, I encourage you to invest in even the basest dishware. Any dish used more than once is a little less gross than one utilized only once. The life of plastic that cradles and interacts with our food prior to our usage of it is something to be considered. These things do not appear from thin air. Plastic is sourced from petroleum and conglomerated with other chemicals, and paper, needless to say, comes

from trees. Converting these resources into various packaging and dishware requires prolonged labor and mechanical processing. For what? Items that we behold as worthless before we even soil them, items with which we engage for a maximum of thirty minutes, and then? That's it. Repeat in a couple of hours.

The answer lies with students. For whatever reasons, we are not recycling as much as we should. A careless individual approach to waste disposal has *detrimental effects worldwide*. I beg that some level of care for our environment be adopted by all. This is an all-inclusive movement as it requires action by all of society. Unfortunately, in the economy which the US has devised in past decades, being entirely carbon-neutral as an individual is extremely difficult. But no extreme sacrifices are being asked for. For starters, please, just throw the remnants of your eating into the designated bins. Since Bard now recycles all seven types of plastic, including bottle caps, and even cigarette butts, there is no reason not to.

FROM POSTER CHILD TO FOSTER CHILD: THE CRISIS OF THE HUNGARIAN DEMOCRACY

BY LUCA HARASZTI, DOROTTYA BARTA, BARNA MAGYARKÜTI

Bard has long had a special relationship with Hungary. In 1956, the school gave refuge to some 325 Hungarian students, many of them active participants of the failed revolution against Communism. Even today, one may hear the strange sound of Hungarian around campus; many scholarships invite young Hungarians to come to Bard. It is in the spirit of this long-standing tradition of political activism and involvement that we give you the following article.

In 1989, in the wake of the democratization that swept across Eastern Europe after the fall of the Iron Curtain, Hungary held its first free and fair elections since before World War II. A vibrant multi-party democracy emerged, though it was not without its kinks. Hungary's constitution, drawing from international standards in both language and structure, safeguarded the checks and balances necessary for democracy, established the rule of law, and guaranteed personal freedoms.

A little more than 20 years later, the new Hungarian constitution of 2011 is the subject of heated debate. Passed by the right-wing populist Fidesz party, the new Constitution, known as the Fundamental Law, is considered a troubling decline in Hungarian politics. On one hand, the new constitution follows a democratic blueprint on paper and the Hungarian state is still governed by the rule of law. On the other hand, Hungary's government shows a fundamental disrespect for democratic values. And while there is much disagreement about just how bad the Fundamental Law is, virtually no one thinks that it is better than the previous Constitution.

The Attack on Constitutionalism

In the 2010 elections, the Fidesz party received two-thirds of the seats in Parliament. This meant they could amend the constitution without the approval of any other political party. It soon became apparent that judicial review of legislation that runs afoul of the constitution was a last check on the absolute legislative control of the two-thirds. It was convenient for Fidesz to advertise a majoritarian conception of democracy: the will of the people should determine the nation's fate and not 11 unelected judges who only override popular opinion. Democracy was out of favor with Fidesz. Weakening the Constitutional Court became instrumental, and so began a gradual process of chipping away at the Constitutional Court's powers.

Complete overhaul is the logic of Parliament today. In keeping with this view, all decisions of the Constitutional Court from 1989 to 2011 are repealed by the Fundamental Law. The government argues cleverly and markets this as a less extreme move. They do this by saying that in the absence of past rulings, the laws that were repealed by the Court because of their unconstitutionality will not reappear. In other words, the decisions will not revert. However, this statement is illusory because the Court can no longer refer to the precedents set by its old decisions.

For example, Parliament recently declared the crimes of the Communist era punishable once more, after their statute of limitations has long expired. Legislation that re-criminalizes them has been shot down by the Court in the past.

Pulling the decades of successful and powerful work out from under the Constitutional Court was

a significant step toward cementing the current parliamentary majority's rule and their handle on the Constitution. Without case law and the power to review the content of amendments, laws have been passed and written into the Constitution that would have been inconceivable beforehand. Electoral campaigns may now only be aired on public television, raising concerns of partial distribution of airing times. Churches must submit themselves to scrutiny by Parliament to determine whether they can maintain their legal status. While most of the Christian churches and some Jewish congregations made the cut, Islamic and Buddhist communities as well as some Christian denominations did not have that much luck. Homelessness can now be declared a punishable offense in certain areas of the capital by the district mayors.

Passing such legislation would not have been possible under a Constitutional Court with unimpaired powers. Without substantive judicial review by a strong Court, Hungarian citizens are left wondering how much the alleged protection of their rights under the Fundamental Law really means in practice.

Stupid Bitch I'd Like to Fuck: A University Scandal

In February 2013, an Excel file later dubbed the Gólyalista, or the Freshmen's List, was leaked from one of the most prestigious universities in Hungary, causing a scandal because of its racist and sexist remarks. The list's official purpose was to collect basic data (such as phone numbers, addresses, etc.) from incoming students who applied to participate in a camp for first-years. Behind the scenes, racist and sexist remarks were added by student government personnel.

The student government is said to have close ties to the far-right political party—one of their former speakers even being an official member—that could be indicative of the racist and homophobic mentality manifested on the list.

Some sexist examples include descriptions such as "stupid bitch I'd like to fuck," "hippie cunt," and "but-her-face". The remarks were also explicit about the considered ethnic origins, political beliefs and sexual orientation inferred from social networking sites. The spreadsheet had a separate, untitled column that said only "yes or no," which is believed to mark whether or not the student is Jewish. Other remarks included "has an ugly jewface," "gypsy kid," and "liberal faggot." The information on the list had influence not only on students' acceptance to the first-year camp, but also on whether their dorm application should be accepted. It is speculated that the list was also used in determining financial aid.

How Hungarians Elected the Wrong Government:

One obvious question to ask is how Fidesz, a party whose involvement with right extremist bigotry had been blatantly obvious before the 2010 elections, could attain the two-thirds supermajority in Parliament that enabled them to reshape the Hungarian constitutional system.

Outlawed during communism, Hungary's right wing extremists emerged from a small faction of the '89 anti-elite, initially defining themselves exclusively along the lines of anti-Semitism. Over time, this was complemented by anti-Roma sentiments. In a country where open public debate had been outlawed for almost half a century, the appearance of hate speech caused much discontent. Liberals in the anti-elite

felt that the threat posed by the post-communist oligarchy paled in contrast with the resurfacing danger of bigotry. As a result, they struck a compromise with the former communist elite.

Until 2010, Hungarian party politics has been rooted in the disagreement over the validity of this compromise. Throughout the 1990s and 2000s, the currently governing Fidesz maintained that liberals had betrayed the liberal democratic project by striking a deal with the communist "devil." Conversely, liberals, who have in the meantime become entirely entangled with the former communist elite, felt Fidesz had been too lenient in their treatment of the extreme right.

Over the past 15 years, no party offered to represent a better set of positions on both these issues. Thus, political preference boiled down to a prioritizing between the two binary oppositions. For liberals, the rejection of anti-Semitism and bigotry trumped concerns over their parties' increasing involvement with the former communists. Fidesz supporters, on the other hand, were willing to tolerate the company of bigots and anti-Semites, so long as this kept Hungary's former managers out of power.

This is how it was possible for Fidesz, despite its embarrassing proximity to a set of off-color ideologies and figures, to win the vote. For part of the public, their position was no less ideologically sound than that of the then governing coalition of liberals and socialists. In 2010, everything flew in the face of the liberal-socialist coalition: the economy, still crippled by the 2008-9 financial crisis was in ruins, and a truly embarrassing rate of corruption further tarnished the government's reputation. Fidesz's victory had been fated from the start.

RE: BARD TWEETS

J.P. Corner @jpcorner
Either Bard students have started wearing bro clothing or we've hired undercover security. #bardsf2013

Marty Abbe-Schneider
@shitmartythinks
9 meals swaps left. CHALLENGE ACCEPTED. #bardproblems

Brian Mateo @brianmateo
I'm loving "Live It Up" @JLo and @Pitbull you're both pure magic!!!!
Finally a summer anthem to look forward to!

Malle Hamilton @notlikecyrus
Took NyQuil. Learned Blue Ivy is walking. Having an identity crisis.

Cypress Marrs @CypressCymbals
Annotation hierarchy: Underline, box, double line in the margin, star, double star, dog eared page, sticky note.

Zoe Groomes-Klotz
@locawaka
Who do I speak to in order to change the name of the bard bike co-op to Cannondale-on-Hudson?

Beefy Princess @beefyprincess
Here's a fun party tip: donate blood & get tipsy off of one beer! Tonight maybe I'll spit on myself by accident or hug someone for too long

Martha Beatrice @barthameatrice
WHAT is the DEAL with Kline food??!? #bardjokes #bard #jokes #ajoke @BardFreePress @levist #publishmyjokes

Your Bardian @yourbardian
Bruised, battered, barely alive, I crawl away from the barbaric spectacle of Tent Party. You all make me sick.



WANT TO JOIN THE FREE PRESS?

WE'RE NOW ACCEPTING APPLICATIONS FOR THE 2013-2014 ACADEMIC YEAR !!!

VISIT BARDFREEPRESS.COM/JOIN
DEADLINE TO APPLY IS MAY 31

positions available:

- news editor
- sports editor
- opinion editor
- copy editor
- online video editor
- staff writer
- website manager
- photographer
- layout staff
- circulation manager



Congratulations to the Class of 2013!