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# POP



# BARD FREE PRESS

will "smells bad generally" anderson, jp "new haircut check it out" lawrence, rebecca "broken" swanberg *editors in chief*  
emily "dtr thief" wissemann *creative director*  
naomi "happy birthday, joan" lachance *news editor*  
lucas "nude swimsuit calendar" oppgenorth *culture editor*  
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## [ TERMS ]

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## [CORRECTIONS]

1. The Free Press referred to Clara Botstein as Claire Botstein.
2. Madi Garvin's name was misspelled in the byline of her story.
3. Jim Chambers is the grandson, not the son, of Anne Cox Chambers.
4. The car in which Kris Hall toured the potential baseball field was actually a golf cart.
5. Samira Omarshah did not move to live with her step-father in Zambia. Rather he was living with them from Zimbabwe, and the family moved to the US, and then to Zambia together as a family.
6. The main recipient of the National Endowment for the Humanities Scholarly Editions and Translations program is Vassar College, in addition to Bard.

*Re: They Said, They Said*

Thank you for alerting us to some linguistic and social hurdles that, unfortunately, trans\* folks face here and elsewhere.

As a (cis) lady who grew up in Southern California through the 21st century, though, pronoun usage and bathroom designations are nothing new. To be inclusive requires more than making up the deficit. It means building a new "normal" in which permutations of gender are a given, not a contentious issue.

Futhermore, it means making room in our initial perceptions of people for the possibility of gender nuances.

I want to read about the trans\* experience at Bard from students who live it. If you have a story, whether or not it contains political conclusions or personal revelations, it could add to the pluralistic landscape of Bard.

Also, as an aside: Only a few male-bodied dudes here don the skirt. Even if you're not super fashion savvy, you should still consider wearing one. Besides subtly blowing peoples' minds, you'll have many more options of what to wear.

-Margaux Robles

*Commented on [bardfreepress.com](http://bardfreepress.com),  
November 2013*

# AT LONG LAST, A SPACE FOR THE STUDENTS

## PLANS FINAIZED FOR 24-HOUR SPACE

BY NAOMI LACHANCE



When senior Rosette Cirillo joined student government during her sophomore year, the hottest issue was the push for a 24-hour student space on campus. The students wanted it. The administration wanted it. They couldn't find a space for it. There was no 24-hour student space on campus that year.

As recent as last year, the plan was to knock down the trailers, Hudson and Catskill, and build a large new dorm in their footprint. The top floors would have been housing, and the bottom floor would have been 24-hour student space. Student Government President Cara Black '13 threw a party to involve student input. An architect made the plans. It would have brought housing to upperclassmen. Now, a combination of lack of funds and a lower housing demand than was originally thought has made these plans unrealistic. The col-

lege looked for external donors.

"It's not a sexy project for donors," said Julie Duffstein, director of student activities. "It's not by lack of trying."

So instead of waiting for the expensive new dorm to have a 24-hour student space, the best plan seemed to go ahead with the most immediate

measures. There will be two new village dormitories in the near future as soon as funds are raised.

This summer, when every last on-campus student was assigned a bed,

there were actually a few beds left over. Enough beds left over, in fact, to take a dorm offline. No one seemed to notice that Cruger Village's Sawkill dorm, where 10 upperclassmen usually live, was closed. Nestled in a corner beside Cruger and Keen and the Treehouses and Oberholzer, the dorm stayed quiet.

"We could not have imagined that a space would come into our hands like this," Cirillo, Speaker for the Student Government Association, said. She and Student Life Committee Chair Elisa Caffrey are exuberant.

This past summer, administrators worked together and decided that the building should be given to the students.

"It was said, 'Hey, here's the oppor-

tunity to give students the space that they've been asking for,'" Duffstein said. She couldn't speak to who, exactly, was at the meeting, but she asserted that a 24-hour student space has been in everyone's interests, students and administration alike.

Sawkill will be renovated by the end of this month to become student space, to suit the needs of the students.

"We could not have imagined that a space would come into our hands like this," Cirillo, Speaker for the Student Government Association, said. She and Student Life Committee Chair Elisa Caffrey are exuberant.

Buildings and Grounds workers have been knocking down walls, and installing a sink, preparing the space. The main area will be a student-run coffee shop. The EMS headquarters will move to the building as well. One room will

photo by miles lim

# A L S O T H E R O O T C E L L A R S U R V I V E D

BY NAOMI LACHANCE

The Sawkill space is nothing completely final, Rosette Cirillo said. Eventually, she hopes that the coffee house will be profitable enough to move to a better space. But then again, Julie Duffstein pointed out that the college is always exploring ways to rearrange space. A domino effect, she says. And in the brainstorming process, the Root Cellar almost moved. Its loud reaction to the proposal showed its strength as an activist organization.

During an interview about changes to campus, Vice President for Administration Jim Brudvig told Free Press reporter Abby Zieve that the Root Cellar might be moved to Sawkill.

When Zieve asked a Root Cellar member, junior Sophie Lazar, about the possibility, Lazar posted a screenshot of the message on the Root Cellar Facebook group, with Zieve's name blacked out, and several members commented against proposal. "SAVE THE ROOT CELLAR," one student wrote.

Lazar and senior Jack Magnusson came to Cirillo, furious and worried. They liked their space below the Stone Row dorms—a space already filled with zines and with activism posters stuck to the walls.

They wouldn't be moved. The students looked for solutions.

After a round robin of meetings that involved deans, Brudvig, Root Cellar members and Cirillo, the Root Cellar articulated its need to stay in the Stone Row basement. After some protests, it was ensured that the Root Cellar would not move from its space.

house the Lux lending library. One room will be given to a charter club—clubs that receive their funding on an annual basis—and another room will be under-terminated club storage space. There will be two bathrooms and a laundry room.

The coffee shop, at least in its nascent stages, will be open from 9 p.m. until 12 a.m. The Student Resources Group (SRG) study monitors from the Manor study space will now work at Sawkill instead. Manor will no longer be an SRG study space. Now, the North Campus study space is in Sawkill.

Sophomore Colin Radcliffe is in charge of the coffee shop, where he's working with a small committee to choose a menu and pricing. They've got some steps to go, but they're ready to work.

"I love coffee and I love tea, and I think everyone else here does too," he said. A trained herbalist, he studies the way that different plants help the body and works in an apothecary. With a mind toward what he puts in his body, he values the prospect of having other tea and coffee options on campus.

Chartwells senior food service director, has no complaints.

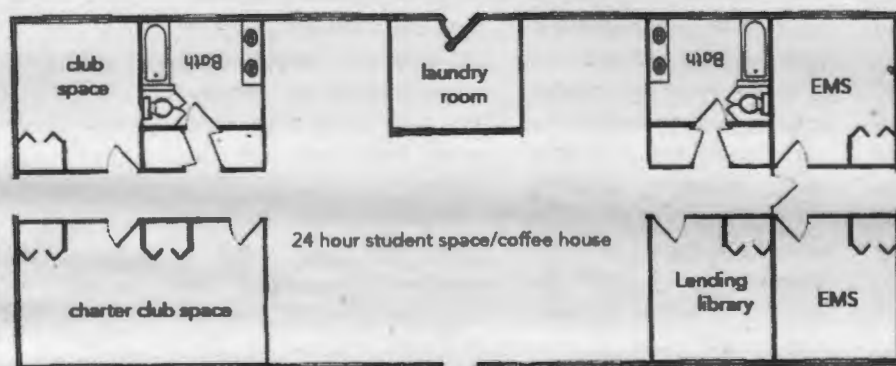
With administration and student enthusiasm, Radcliffe has plans to decorate the space with the small budget and resources.

"It's going to be a very hodge-podge, a very relaxed bohemian kind of style," Radcliffe said.

The committee hopes to reach a time when the shop can be open for longer hours, when they can pay baristas and have a larger variety of drinks available. Treasurer Ethan Solomon, a sophomore, estimates that if the shop sells four drinks an hour, they'll break even. The exact budgeting hasn't been figured out yet, although Cirillo said she does not think its budget should exceed \$6,000.

Funding is the last step in the planning. It's also the biggest stressor right now, according to Cirillo.

Next semester, the coffee shop will register as a club and receive a budget from the convocation fund. Cirillo said the Student Government has a big enough budget that the investment is



Sawkill's walls were knocked down this month to create an open space for the coffee house.

The shop will sell Harney & Sons tea, and maybe an entirely organic brand as well. The committee has yet to choose which coffee will be best in terms of taste, cost, and adherence to the Real Food Challenge guidelines, which seek to put healthful and responsible foods on campuses.

They're looking for an espresso machine, too. The machines are expensive—usually they cost at least \$1,000—but it's important to the committee that the coffee house have the option. There's nowhere else on campus, save the Center for Curatorial Studies, to have espresso shots or lattes or cappuccinos.

The new coffee house hopes to provide a variety of drinks, and clubs and individual students will be allowed to sell baked goods for profit.

Chartwells, the food provider on campus, is in support of the project. In the past, the foodservice corporation has posed a challenge to plans for selling food on campus because of its contractual agreement. But because the coffee house is student-run, Chas Cerulli,

viable.

They hope that business is lively.

"The more money we make, the more often we can have the coffee house," Cirillo said.

Sawkill is far from the first space explored as an option for student space. The Student Life Committee (SLC) first discussed the option of student space in the closed-off Arendt section of the library or physics laboratories in Rose, for example.

Matters of construction and money occupy much of SLC plans on campus these days. After the vigorous push for a new dorm last semester, the funding has fallen through and the plans have been dropped. And because these plans take time and students stay on campus for four years or so usually, generally, Cirillo prioritizes immediate change. The new dorms may come someday. For now, the students, as articulated by the Student Government Association, want a space on North Campus that's open at all hours.

For the time being, Sawkill comes as the solution.

# GOING PHISHING

## KEEPING BARD'S INTERNET SAFE

BY BENJAMIN POWERS

With Bard students' inboxes flooded weekly with emails warning against phishing attempts and increased national awareness of hacking, it's fair to ask what Bard is doing to address web vulnerabilities.

Bard has a number of security measures in place, but still experiences and blocks numerous internet infiltrations every day. One of the serious breaches of security at Bard happened last November, when a representa-

"A new server was created to duplicate the functionality but with enhanced security. Each server and service we expose to the world is a possible point of entry, and so we must be very cautious in what we allow and constantly keep current on updates, patches, and best-practices. With Bard's many simultaneous initiatives requiring online resources, this is an incredibly complex and time-consuming task."

Katz and others are con-

attempts. Institutions like Bard are more susceptible to these attacks because of their openness and tendency to share information.

"Over the last six months," Katz said, "about 95 percent of phishing attempts that have resulted in compromised accounts have originated from other .edu domains."

To prevent these situations, Bard has implemented a number of measures.

According to Katz, the col-

Katz and others are constantly working to keep Bard and its students' information from falling into the wrong hands.

tive of the Syrian Electronic Army hacked inside.bard.edu."

According to Chief Information Officer Jeff Katz, this wasn't surprising. "[It was] actually a rather run-of-the-mill script," he said, "that is commonly run against Internet-facing servers in order to exploit exposed services that might allow a back door into a server. Literally hundreds of these sorts of scans happen to every Internet-facing server on a daily basis."

In the Syrian hacker's case, his scan used WordPress to allow file uploads, and then, spread malicious code to the server's file system. Once a server is hacked, it is hard to clean up and repair.

"[The server] was disabled and then restored to a point before the hack," Katz said.

stantly working to keep Bard and its students' information from falling into the wrong hands.

Another threat Bard faces is phishing, which refers to online communications, usually in the form of emails, which appear legitimate but attempt to trick the recipient into giving up his or her username, password, or some other form of vital information to the sender or a third party.

Phishing is something Bard deals with every day, much more regularly than hacking.

Phishers target large amounts of people with the expectation that only a few will reply. After acquiring the information needed to access someone's account, the third party uses this account to send out more phishing

lege "automatically blocks an average of 308 incoming email messages per day per user here—usually due to spam...but since they often appear as legitimate emails and are usually written in different ways each time, they are impossible to filter until it's already too late. The best thing we can do is educate all of our users."

To help prevent computers from falling victim to phishing, log out of public computers once you are finished with them and avoid sharing your account information with anyone.

So the next time you see a warning email sent out about phishing, you'll know that Bard is not talking about the band, but working to keep you educated about how to defend yourself online.

# GHOST CAN AFFORD MURRAY'S

## BARD STUDENTS JEALOUS



photo by will anderson

BY KATY SCHNEIDER

It was Delphina who noticed it first. It was 2012. She was a cook at Murray's, the Tivoli restaurant owned by former Bard students Jake Stortini and Jesse Feldmus. And strange things were happening.

I went into Murray's at closing time on a rainy November night. Stortini was sweeping the floors and Feldmus was wiping down the espresso machine. "Delphina was always the first one here in the mornings," Stortini told us, "and she used to tell us that there was a ghost here. And we just always laughed at her and made fun of her. We'd say, 'Delphina, there's not a ghost here.'"

According to Stortini, Delphina had been noticing a variety of odd things. "She would fill up the kitchen sink with water," Stortini said. "And after a while, we sort of noticed that they were draining by themselves [even with the stopper in]. Then we got new stoppers for the drains and they weren't emptying by themselves anymore, but she'd put in these blue sanitizing tablets that are supposed to disintegrate in water in the sink and the water wouldn't turn blue [like it was supposed to], and the tablets would be gone."

She noticed other things, too. Apparently, she would clean pans and leave them to dry—and when she went back for them, they'd be in an entirely different location. But Stortini and Feldmus didn't buy into it. They thought that she was a little

bit crazy. 2012 passed by. Delphina left Murray's.

Fast forward to October 2013. It was 11 p.m. Stortini was at home when he got a text message from the girl who lives above Murray's. She said that she heard a "crazy alarm" going off in Murray's. Or, as Stortini described it, "a super loud blaring siren noise."

Stortini and Feldmus live in a house on Feroe Street, which is about a block and a half away from Murray's. And Stortini could hear the alarm from his window, so he walked over to investigate. When he turned onto Broadway, he could still hear the alarm. But then, halfway down the street, the alarm stopped. Just like that. Stortini kept walking to Murray's. He unlocked the door, went inside. Nothing seemed amiss. He put the incident out of his mind.

But then, three weeks later, he heard the alarm again. It was a Friday night and, again, he received a text message from the upstairs neighbors. "There's that alarm again," it read. This time he took the car and drove to Murray's. He had the window rolled down and was trying to hear where the noise was coming from. He was confused because, as he said, "We don't have anything that would make noise as loud as that." He stopped the car in front—he could see inside Murray's through the glass-paneled windows. And just as he turned the car off to

get out, the alarm stopped.

A couple weeks ago, the five-foot-long fluorescent light fixtures in the kitchen fell down from the ceiling. The Sunday after the second alarm went off, Stortini went into Murray's to open and the music was blaring from their sound system—a system that, according to Stortini and Feldmus, has to be turned on manually. Apparently, they've come in several mornings to find the bathroom sink flooded from a tap that was running—without having been turned on.

Still skeptical, I asked Stortini and Feldmus a series of questions: Are you sure you turned the tap off? Do you have an alarm system set up? Do you have structural issues that would cause light fixtures to fall? And the answers were: Yes, no, and no.

But Stortini and Feldmus aren't convinced either. "When we got the place, Deb from Luna [61] told us that there were evil spirits here and she wanted to use a smudge stick. Because the Country Grocer failed, and the restaurant [in here] before that called the Stony Creek failed," Feldmus told us. Stortini turned to us, propped the broom against the counter top. "I want to believe that there are ghosts here," he said, perhaps hoping that this would help explain things. "But I just don't know."





# JOINT MAJORS IN JEOPARDY

BY DUNCAN BARILE

The viability of the joint major, which allows students to unite two academic disciplines in a single senior project, has become a subject of critical scrutiny in recent faculty meetings. Rumors of the joint major's death knell have circulated the Bardian grapevine. So far, however, "no decision has been made to change anything about it or phase it out," wrote Peter Gadsby, the registrar of the college. Nonetheless, he added, "there has been a great deal of discussion."

The joint-major was designed, relatively recently, to fill an apparent void in Bard's curriculum: interdisciplinary education. In light of the unique burden Bard heaves upon double majors to produce two worthy projects at once (a task which only 15 to 25 Bardians take on each year), and in lieu of minors, there remained few options for students whose work and interests lay in communication between two related fields. "With our double majors, there was... variable success, shall we say," said Gadsby. In the absence of any alternative, the joint major took form.

Its success, however, has proved ambiguous. "To synthesize disciplines in class is much easier than to produce work that is truly interdisciplinary," remarked Gadsby, "and sometimes I think

we confuse those two things." Interdisciplinary programs, like human rights, make successful joint majors because they naturally demand the consultation of other fields. Seniors in economics and math, on the other hand, find that they have circumscribed themselves in "one tiny little subset of economics."

"It's really a sort of packaging question," Gadsby said. Though he conceded that the contours of that packaging could affect applications to jobs and to graduate school, he maintained that commitment to a secondary course of study will be obvious on any transcript. More essentially, he stressed, "everyone in some sense should be a joint major;" interdisciplinary learning is part and parcel of a liberal arts education. "You might want to put on your curriculum vitae (CV) that you have been formally recognized as a student in math. So there's a practical dimension. But on a conceptual level, we expect all our students to be broad. Frankly, it's a failure of our education if a student is narrow," he said. "Whether it needs to be recognized formally, I don't really know."

Dean of Studies David Shein agreed. "I'm much less interested in what you call it than if you take it seriously and enjoy it," he said. The anxiety about the

undergraduate major, he argued, actually inhibits education by misdirecting students' course choices toward the satisfaction of requirements instead of their holistic interests. The institution of the major incites students to prejudge. As Shein understands it, "you don't walk into a buffet and say, 'I'm going to eat *that*.'" If you merely study what seduces your appetite, he said, "you end up engaging in interdisciplinary thought."

Yet for many, the major remains a vital marker of intellectual identity, through

'Everyone in some sense should be a joint major;' interdisciplinary learning is part and parcel of a liberal arts education.'

which nascent thinkers understand their place: the culture of self-branding is at its height. One sophomore, torn between art history and classics but unwilling to confine her studies to Greco-Roman art history, articulated this unease: "I feel like we're being shoved into a corner, but I don't want to do two fucking senior projects. Shit. I'm in that situation, and I feel like a lot of students are."

# BARD TO LAUNCH BARD LAUNCH DEVELOPMENT OFFICE CREATES CROWDFUNDING WEBSITE



BY LEVI SHAW-FABER

Starting next semester, Bard students will have a new way to fund their projects. It's called Bard Launch, and it's a Bard-specific crowdfunding site similar to Kickstarter and Indiegogo. Built by the Development Office in communication with the Trustee Leader-Scholar Program (TLS) and the Center for Civic Engagement (CCE), Bard Launch will feature short-term, goal-oriented, student-led projects posted on a student-managed page on the Bard College website.

Bard Launch will have a few key advantages to existing crowdfunding sites. First, projects funded by Bard Launch will have access to the Development Office's email database of thousands of Bard-affiliated people. Associate Director of the CCE Erin Cannan said, "Donors are looking for more specific giving." Students using Bard Launch will have an easier time finding people willing to give because students will be able to specifically target Bard-affiliated donors. Although the students will mostly focus on seeking donations from Bard-affiliated supporters, Bard Launch projects will accept donations from anyone.

Second, like all donations to Bard College, donations to Bard Launch projects will be tax deductible, whereas donations on existing crowdfunding sites are not.

"In this economy, many people cannot donate without a tax in-

centive," Cannan said. The Development Office will treat donations to Bard Launch projects just like any other donation to Bard College, except these donations will be earmarked for a specific student-led project.

Third, Bard Launch will not charge fees to use the service. Kickstarter takes five percent and Indiegogo takes four percent of the money donated to successfully funded projects. In 2012, the Bard College Farm used Kickstarter to initially fund the project, raising \$13,351 of which Kickstarter took \$667.85. If the Bard College Farm had used Bard Launch to fund the project, then they would have had access to that \$667.85.

Bard Launch will only host around four projects a semester in order to not inundate the donor pool. Cannan said, "You can't flood it because [Bard] does not have a huge number of donors."

Projects will be selected by TLS and CCE and will have a funding timeframe of around six to eight weeks. Students will post information about their project on their page, including videos and photos. They will work with TLS and CCE to better appeal to donors. Unlike Kickstarter, which does not charge the funders unless the project meets its goal, Bard Launch projects will have access to the funds even if they do not raise their entire goal. However, if the entire goal is not met, the students must provide information to

their funders as to how their project is going to proceed.

Although most of the site will be dedicated to student-initiated projects, a portion of the site will be reserved for funding to allow students to attend conferences. Cannan said that funding for student conferences "is considered a gap on campus." Students will work with David Shein and the Dean of Studies Office to use to the site for funding.

The Development Office started thinking about creating a Bard-specific crowdfunding site after the Bard College Farm used Kickstarter in 2012. Assistant Director of the Annual Fund Robert Laity said, "The Bard Farm and their use of Kickstarter made us realize that we needed to come up with something." They enlisted Free Press Editor-in-Chief Will Anderson to research other colleges' solutions and come up with the design for Bard's own site.

The site will be up and running next semester, and students interested in funding their project through Bard Launch should contact Erin Cannan and the TLS director, Paul Marienthal.



## CHANGES IN PHILOSOPHY (DEPT)

BY JOHANNA M. COSTIGAN

The philosophy department is taking a moment to reflect on its purpose. According to chair of the department, Norton Batkin, some of the changes will include the addition of a new faculty member and a recent examination of senior-project policies.

"We have our external review next year, and one of the ways we've begun to prepare for it is by discussing our goals for the senior project and in our two required junior year seminars," Batkin said. Since nearly all philosophy projects are written, the professors are working with writing experts to refine the program's writing requirements and developmental emphasis.

Batkin explained that the page requirement for a philosophy student's senior project has decreased steadily from its original 100-page requirement. It first decreased to 80 pages and now it's 60 pages. He explained that this

change occurred for two reasons. First, the senior project was originally put into place when Bard was affiliated with Columbia University, when students spent both their upperclassmen years working on the project. Second, the standard length of a philosophical essay in the field is closer to 60 pages rather than 80 or 100, making the change logical from a professional perspective.

The changes are not only in curriculum, but also in staff. The new faculty in the department, Jay Elliot, received his Ph.D. from the University of Chicago. After teaching as a postdoctorate fellow and professor for three years, he has joined Bard full time. Elliot is currently teaching the Common Course and a 200-level course called "Ethical Theory." However, his primary interest is in medieval philosophy, which he believes is largely left out of philosophical history.

"Even though it's true that medieval philosophers tend to come at philosophical questions from a religious perspective, the question is not whether or not you agree with their religious presuppositions," Elliot said.

It is not unusual for Bard's department to lack substantial coverage of medieval philosophy, Elliot explained, since he believes it is a general weakness within the discipline. But that doesn't change his frustration towards the dismissive attitude most scholars seem to have toward medieval philosophy.

"Forty or 50 years ago, most educated people thought that Aristotle was just a relic of a former age with no relevance to us," he said. "But no one would say that now, because scholars actually examined his work and realized it was nuanced and brilliant."

Elliot believes that if you read a sophisticated philosophical text attentively, the writer's thoughts will apply to whichever philosophical theory most intrigues you. This is the approach Elliot takes with his students. He thinks that liberal scholars can be dogmatic about their liberalism, and he wants to deter any self-satisfaction that may emerge when confronted with more conservative philosophies. Convincing them to do so is one of his main goals as a professor at the college.

"[Students] pride themselves on being very broad-minded, but when it comes to challenging their beliefs, they sometimes just shut it down," he said.

Elliot's goals as an incoming faculty member at Bard in conjunction with the new senior project page requirement will shape the department during this reexamination of the philosophy program at Bard.

# BARD HIRES NEW COMMUNITY LIFE CHAPLAIN HE'S SO FRIENDLY

BY NATHAN SUSMAN

To address help the needs of students of faith, Bard has hired Nick Lewis, a tall, boisterous graduate of Yale Divinity School, as the Assistant Dean and Community Life Chaplain.

Lewis' responsibilities include teaching the Common Course, mentoring the Posse program's Atlanta Posse 5, and providing more support in the chaplaincy for students, especially Christians in underrepresented sects. In addition, Lewis is working with Rabbi David Nelson on initiatives to unite many of the disparate communities at Bard.

"What we're up to now is solving this: how we get all of the various community constituents at Bard speaking together more intentionally about what we do to foster a broader sense of community?" Lewis said.

Lewis previously taught classes in woodwind methods and instrumental conducting at Howard University. He has also served as a clarinetist in the Durham, North Carolina-based BLAK: New Blues Ensemble and as bass clarinetist in the Richmond Symphony Orchestra for the past 16 years.

"I would love to bring a more robust musical life to the chaplaincy," Lewis said. "It

is absolutely, absolutely, absolutely a top priority."

Lewis ran the Manchester Music Exchange, an organization that encourages churches to allow musicians to rehearse and teach lessons in church buildings in exchange for contributions to the musical life of the congregation. Lewis started the organization after reading about how houses of worship took up lots of physical space in urban communities, even though

'Part of an exit interview we did with Posse students last year found this to be a campus that was relatively intolerant of faith, and they wanted more support from a chaplaincy,' Dominy said. 'Nicholas cares about Bard, and this will be a wonderful place to see him build a career as a chaplain.'

the buildings were only put to use for brief periods each week.

"I thought that was a really great opportunity to have some sort of music program in these spaces," Lewis said. "The pastor of the church who wrote my recommendation to Yale Divinity School told me, 'Hey, I've got a church, why don't you try out your project?' and I was like, 'OK.'"

That church was Richmond's Central

United Methodist Church, complete with a sanctuary that could seat over 300 people and a small—but acoustically excellent—overflow space. Over the course of three years, Lewis developed arts programming for Manchester Music Exchange that focused on the needs of underserved children and their families.

Although many students at Bard hold a deep faith, there remains a perception that this is a campus of religious skeptics, ac-

ording to Vice President and Dean of the College Michèle Dominy.

"Part of an exit interview we did with Posse students last year found this to be a campus that was relatively intolerant of faith, and they wanted more support from a chaplaincy," Dominy said. "Nicholas cares about Bard, and this will be a wonderful place to see him build a career as a chaplain."

In 2011, The Princeton Review ranked Bard as one of the "least religious schools," ranking it third after Reed and Bennington. The standardized test preparation and admissions resources company claims that its data is based off of feedback provided to them by 126,000 students from nearly 3,000 institutions.

These rankings are different from the Princeton Review *ratings*, which, rather than a consensus-based assessment, are formulated using institutional data provided by school administrations across the country.

This does not mean, however, that hiring Lewis is an attempt to fix a problematic lack of community at Bard, but rather to supplement a vibrant co-curricular life that already exists. "I think community life is extraordinary here," Dominy said. "I'm very, very proud of what we're doing."

From the studio to the soccer field, Bard College already has a tremendous co-curricular life. Will Lewis's agenda items add to the quality of that life? He has faith that it will.

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## THE CENTER FOR CIVIC ENGAGEMENT JOINS WITH THE CLINTON GLOBAL INITIATIVE UNIVERSITY

BY TROY SIMON

This year, the Clinton Global Initiative University (CGIU) will host a meeting at Arizona State University from March 21 to 23, 2014, where youth organizations, students, and experts will gather to discuss and develop innovative solutions to pressing global issues.

In order for students to attend, CGIU requires that they submit their own Commitment to Action, which is defined by CGIU as "new, specific, and measurable initiatives that address pressing challenges on campus, in local communities, or around the world."

The Center for Civic Engagement (CCE) has reserved \$10,000 to provide for conference and projects for any student who is interested in applying to CGIU.

"Any student can apply," says Erin Cannan, As-

sociate Director of Civic Engagement and Dean of Student Affairs. "Students can apply in groups or as an individual person — it's not a set amount per student."

Bard students can develop their own Commitment to Action ideas for CGIU that focus on one or more of the five different issues: education, poverty, environment, human rights, and public health.

The Center for Civic Engagement helps students explore their ideas and develop their work before submitting it to CGIU. By utilizing CCE as a resource, Bard students can take the initiative to pursue global projects that make a difference while connecting with experts in their field of interest and engaging with other peers in similar projects.

THIS IS CRUGER

THIS IS  
BARDIVERSE

The Bard Free Press is undertaking a special project exploring issues of education in America. The idea is that there are a lot of education issues that affect students, and there are a lot of people at Bard with intelligent thoughts on these issues. We'll have a talk each month. This month, we spoke with Stephen Tremaine of the Bard Early College New Orleans about the concept of exporting liberal arts education to New Orleans.



BARDIVERSE is news about and from Bard's efforts outside Annandale. We draw from Russia, Palestine, Kyrgyzstan, China and more.

photo by miles lim

## ED TALK PT. 3 CHANGING THE AMERICAN HIGH SCHOOL

INTERVIEW BY BEN POWERS

**Free Press:** Tell me why you think liberal arts education is a good thing.

**Stephen Tremaine:** Liberal arts and sciences have been places where people come to access the American elite. And the very people who might have the least access to the elite are the people who we believe have the least access to the liberal arts. If we really want to own our rhetoric as a country, that we are really interested in preparing young people for college, then we need to try earnestly to draw people to every form of higher education and not merely the vocational, which doesn't represent the full promise of American higher education. Typically, what high school aims to do is to prepare young people for college by presenting it as place that is defined by hard, miserable work, and by having them learn through threat of punishment. High school does so by deeply regimenting their lives and who they aspire to be. All of this regimentation and reductive activity are in the service of getting people to go colleges that are defined by a completely opposite set of values. Why in the world would we think of turning young people with their own imaginations and passions into people whose intellects are reduced to test scores? We have to position them to think for themselves in the most competitive colleges in the country.

**FP:** On a similar note, what do you think are the issues with our public school system in general?

**ST:** It's understandable that we are concerned about the enormous investment we make in educating our citizens. The dominant question in American education today is: how do we determine if it's working? The dominant answer to that question has been one or another kind of test. There is a lot of hand-waving today about radical education reform but at the end of the day, even in the most innovative and highly-praised settings, schools provide the same test-based curriculum and look like high schools did 30 years ago. What Bard has done is really get to the heart of what makes a high school. They destroy the last two years of it as irrelevant vestiges of a previous time in educational thought and allow people to start college sooner, on the kinds of thought that liberal arts colleges are uniquely suited to foster. The other challenge that is most imperative for schools today is that when students go on to four-year institutions, primarily what we have to judge them on are their high school transcripts. If you had access to a terrific high school that empowered you as a thinker and enabled you

to be confident asking questions and being skeptical of the world, good for you. If you didn't, the higher education community, by and large, will punish you for that. We lack mechanisms for distinguishing between the quality of a young person's mind and the quality of their preparation.

**FP:** And so for moving away from this reductive view of the student, what are Bard's early colleges in New Orleans, and how are they answering this challenge?

**ST:** In New Orleans, we run a different model than Bard Early Colleges in NYC, because what we try to set up is a program that will be useful for a city with too many high schools, not enough students, and not enough concern about what is going to happen when this city just falls apart. We thought it essential for these young people that there be an education that didn't just aim to slot them into one narrow career, but rather prepare them to think about and respond to the extraordinarily complicated issues that they were going to inherit from their city. How to put a town back together requires more than just career preparation. It [requires] the kind of intellectual firepower you need to bring to bear on a problem, whatever your role is in the city. If a liberal education was to have tangible consequences in any city in the country, it would be in New Orleans. We work with 90 percent of the schools in the city, so our reach is really significant here. Also, instead of risking penalizing students for going to under-resourced schools, we do an audition process, in which applicants go through a series of mock classes and we get to see them in a setting like the Bard classroom, and get to see if, when presented with intellectual challenges, they are enthusiastic, or if they shy away from it. At the end of the day, it's pretty clear who is a good fit.

We talk to young people these days about college as if it's this homogeneous, hyper-moralized thing, as in, "I hope you go to college and if you don't go to college you better get a job." But we don't clue them in that college means a lot of different things in the U.S. There is Bard, there is the University of Phoenix, and there are a million other things in between. It's not about sitting through a prepackaged version of success, it's about emerging into adulthood on your own terms.

**FP:** Issues I've heard on the radar are that: one, this is an escapist route to actually reforming high schools and making these sorts of opportunities open to everyone, and two, you talked about the reductive nature of how high schools treat students, telling them what

they can and can't do while hanging a sickle over their head in some ways. Because it's such a rigorous program and such a selective program, what do you think is the stigmatization for the kids that don't get in, and are basically told once again that they can't do this?

**ST:** Well, first of all, I want to emphasize that we are not selecting students based on their prior academic success. Any of those students could be bombing it in high school. Not because they aren't bright, but because they are sorely disengaged, and suddenly find themselves in a classroom that, by all rights, is far more demanding of them, and they're stepping up. So it's important to say, in terms of selectivity, that we think it's possible to be both selective and democratic. Also, I think if the ethos for educational reform in this country is that goals should be set for every student, then we've lost. When students, like anybody, feel like they are part of something special, it works for them. What Bard does is too easy to carelessly disregard as elitist and irrelevant because we are choosing our students, and we aren't doing this for everybody, [but we're doing it because] there is a huge portion of the high school population in this country for whom this is not a good fit. And those who are a good fit are kids who are extraordinarily talented and have [previously] been given few outlets for exercising that talent for the benefit of themselves or their communities. Everyone in this country is pissed off that their kids aren't doing well. Everybody is saying, "we need to do college prep." But where are the colleges in that conversation?

**FP:** I agree. I just think that there aren't enough options, because one curriculum is going to appeal to students in wildly different ways.

**ST:** You're asking important questions though, because how do we create overhaul for a whole system?

**FP:** These are the questions everybody is asking and pissed off about because there isn't an easy answer. If there were, somebody would have thought of it by now.

**ST:** I don't think that Bard should ever be handed the keys to a whole public school system, but we should only exclude institu-

tions like Bard at our own peril, because they have something unique to contribute. For a college that is taking top-dollar liberal arts education, and that is highly competitive, and bringing it into prisons and public schools systems only to be frequently derided as elitist, is ridiculous.

**FP:** Because you said that Bard should not be handed the keys to a whole public school system, what is the end goal or where can you see yourself going in the next few years?

**ST:** My other job is to work with Leon Botstein to try and come up with the architecture for an ambitious initiative on Bard's part in public education. And in my mind, that would look like Bard doing three things. And one is extending the reach of our current network of schools. We opened campuses in Harlem, Newark, Queens, and Manhattan. I would like to open schools in additional cities, particularly those that have a real need and appetite for this kind of work, such as Baltimore, Detroit, Philly, and Washington D.C. Rather than being dots on a map,

we want Bard to be a cohesive network that represents not only fabulous opportunities for its students, but also [represents] a solution to a major problem in American public policy: the difference between high school and college. While we are pushing for expansion, we are also pushing for prominence and policy solutions. A number of us went to the White House by invitation from the Obama administration a few months ago to address this issue, and are now working with people across the department of education and Congress. We have led two briefings for Congress on the opportunities here, and there is a real chance to do something, especially if we become big enough where we can't be ignored. The Obama administration is really pushing the issue of college affordability and college completion, and we have a proven response at the ready. Bard will go to town on this. We will be across the country.

As a college, we have never been in the habit of sitting back, being conservative, piling up the endowment, and building tradition. That just isn't the case. This college is a maniac, a manic beyond all bounds, because we don't ever see why we shouldn't do more.

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# BARD AND SOOCHOW UNIVERSITY TO DUET

BY JP LAWRENCE

Bard College may soon open its doors to a new academy on the Yangtze River. The college has agreed to partner with Soochow University in Suzhou, China.

The first part of the agreement provides the framework for a Bard-Soochow student exchange program.

The second part is an initiative to create a five-year, double-degree course of study in the style of the Bard College Conservatory of Music. Students would receive a degree in music from Soochow and a degree in the humanities from Bard.

The third part aims to create a four-year Bard academy similar to Bard's partnership with Al-Quds Bard Honors College. Students already admitted to Soochow would be eligible to enter a program with all the hallmarks of a Bard education: Language and Thinking, Common Course, Citizen Science, moderation, and a senior project.

The details of these plans are still being ironed out, with delegations flying back and forth between New York and Shanghai. Bob Martin, director of the Bard Conservatory of Music, went on a trip to Suzhou this spring, and plans to go on another in December.

"They're discussing how to do it," Martin said. "They have to figure out a way so that students can take courses there that can satisfy their requirements, and that's hard because their courses are very different. So they would have to somehow find a way to meet the Bard requirements."

Administrators in Soochow are taking the lead on the program, with Bard in an advisory role. "Once they have their plans, they'll send it to us, and we'll have to set up an advisory committee," said Li-hua Ying, Bard associate professor of Chinese.

The two schools are currently looking to the Al-Quds Bard Honors College as a model. Ying, on a trip to Palestine, recently took brochures from Al-Quds and had them translated to give to Soochow.

"From our point of view, it's very exciting to have this partnership in China, which is the biggest classical music scene in the world right now," Martin said. "So to have this brand new school choose to follow our model is a big affirmation for us."

I've heard it said that even though Bard College is a school for the independent thinker, there is a uniform of sorts: muddy boots, skinny jeans, thrift shop sweater, horn-rimmed glasses. And it's not like I expected to see this stereotype perpetuated at every single Bard College campus, but I was still surprised at what I found at the Bard Early College New Orleans (BECNO). Students wear, for the most part, polos with the logos from different New Orleans public schools. One girl wears a shirt that reads "Clark Prep," another "International School," another "Cohen College Prep High School." This is their second school for the day, having come to the early college from their respective public schools. If anyone looks like he's in the Bard College Annandale "uniform," it's the professor.

The students trickle in for the first Bard class of the day around 1 p.m., coming to Carondelet Street from all different New Orleans public schools. They chat about soccer practice, college applications and AP chemistry homework. One sits down at the wooden table and eats fast food from a takeout box. Another rests her head on the desk, another reviews a study packet for "The Scarlet Letter."

J.P. Lawrence, Abby Zieve and I, all students from the Bard College in Annandale, sit at the table and nod hello as they take their seats. We're in town for a newspaper conference and sleeping on BECNO Executive Director Stephen Tremaine's floor for the visit.

They don't look terribly perturbed by our presence. Tremaine explains later that this school is treated as a model, looked at under a microscope by those interested in new forms of pedagogy to share what happens inside the Bard classroom. Visitors, including prospective students, local educators, prospective donors and those interested in academia, come nearly every week. To be accepted, the most important part is your performance in a trial class during your sophomore or junior year of high school.

The day we visited, the class discussed James Baldwin's "Autobiographical Notes" and Sherman Alexie's "Unauthorized Autobiography of Me." They discussed the nature of the personal narrative in relation to cultural identity. They'd written pieces based on Binyavanga Wainaina's "How to Write About Africa," satirizing the way people deal with stereotypes. And in the top floor of a high school in downtown

New Orleans, I was surprised to feel that I found Bard.

BECNO, founded in 2008, is a young sibling of the Bard family. It was founded by Tremaine the same year he graduated from the Annandale campus.

Tremaine is a New Orleans native, and he talks about his experience founding the school with humor and modesty. While an undergraduate, he told Leon Botstein that Bard needed to help New Orleans, and that Bard students weren't

smirkingly and insincerely calls a great misfortune, he found funders.

And so, a Bard was born that is entirely funded by donors within the state of Louisiana, from Louisiana-based foundations and philanthropists, and by public funds from the Louisiana Department of Education.

Bard Early College in New Orleans isn't a public school, but students don't have to pay tuition, either. By funding from independent donors, the school is able to

other Bard professors do. The students go through L&T and FYSEM. They sit around wooden tables and grapple with texts. There are fewer drawings on the tables in New Orleans than there are in Olin, but I felt at home in the discussion the class was having that day.

BECNO has two campuses in the city. The downtown campus occupies a top floor corner of an unrelated public school. There are three classrooms, a few offices, and bathrooms that are surprisingly clean

for a high school. There are couches and a shelf full of books: "The Brief Wondrous Life of Oscar Wao," "Plato's Republic." The walls are painted the deep red of the Bard logo.

The school shares the building with the kind of public school you'd see in an '80s sitcom, with chalk boards and those little chairs with the desks attached and inspirational posters on the walls. A boy in the hallway sat glaring at his math test. He asked me to help him as I walked by.

It would be easy to write an article about how incredible it is that inner city minority public school students are able to discuss important ideas—about how wonderful it is that BECNO provides them with these opportunities, that the school is giving them the opportunity to explore as independently-thinking intellectuals.

But to do that would undercut their whole efforts. Because the whole

point is that it's actually not that amazing that these students are having these conversations; everyone is capable of independent thinking if given the chance.

On that Tuesday in October, Tremaine adjusts the black sport coat that he keeps on the coatrack at home next to the Fisher Price record player and a bookshelf that covers the wall. He stands in the hallway of the school he dreamed up, and he listens to the lesson in the classroom on the right. The students fight about Judith Butler. The only time when the room isn't filled with young voices is when they stop to applaud — literally clapping — about something another student has said. Tremaine pushes his glasses up his nose, crosses his arms and smiles.

## A BARD DOWN SOUTH



photo by abby zieve

BY NAOMI LACHANCE

Last month, three members of the Bard Free Press took a trip down south to the National College Media Convention in New Orleans for a week of networking with peers, engaging in thoughtful debate about journalistic integrity, and experiencing the wonders of Bourbon Street. But before the jazz and the journalism began, the Free Press visited the Bard Early College New Orleans, started by Bard graduate Stephen Tremaine in 2008.

exactly skilled electricians or contractors, so the typical construction trips to the Ninth Ward might not be the best fit. If they really wanted to help the city, why not create one of the college's renowned early colleges?

In response, Botstein told him he would have a job straight out of college, starting a Bard Early College in New Orleans. Tremaine agreed.

Tremaine still isn't entirely sure that Botstein really believed that there would be a school in New Orleans. He has a theory that if two people are bluffing to each other and neither admits it, it's the same as telling the truth. But neither Botstein nor Tremaine has called the other's bluff. The summer he graduated, by what he

present its own curriculum, free of state standardizations and regulations. Money from Bard College tuition or endowment doesn't touch the campus, Tremaine said. BECNO's annual budget is about \$350,000.

The school differs from the other Bard early colleges primarily in its curriculum and funding. The Bard High School Early Colleges in Manhattan, Queens, and Newark are public schools. Simon's Rock in Great Barrington, Mass. is a residential college where students start at high school age.

And so, in true Bardian fashion, this little school in New Orleans has its connection to Bard through its people and ideas. All teachers receive the same training that

# HOW TO WRITE ABOUT NEW ORLEANS

BY MILAN MILLER, VIA VIA BARD HIGH SCHOOL EARLY COLLEGE NEW ORLEANS

A handy guide for journalists on how to write about a mysterious and frightening region known as Holly Grove, New Orleans, La.

Begin with some dramatic, vaguely dangerous scenery. For instance, "abandoned houses falling directly onto the street," "hoodlums and homeless people standing on the corner," or "police arresting blacks." Even in this time of increased gentrification, descriptions of Holly Grove should retain a sense of unkemptness, or better yet, contamination.

Make sure to place yourself, the journalist, at the very center of the story. Include anecdotes about being a witness to a drug deal as you drive your luxury vehicle on a bumpy, narrow strip of concrete that the people of New Orleans call a street. Detail the sheer terror you feel in the company of the wild black teens who follow your car reckless-

ly around the blind curves of the streets around deadly crack houses. Admit that you find yourself feeling uneasy, looking over your shoulder in fear that you're about to get mugged.

Display pictures of poor children (or alternatively, pregnant teens).

In contrast to you, the locals will appear perfectly satisfied in their poverty. At this point, you should describe the smiling blacks offering plastic cups filled with codeine, or the woman in a headscarf dutifully carrying a toddler while pushing a stroller filled with two kids up the street to her baby daddy's crib.

You might say that Holly Grove is "struck" or "consumed" by poverty, as if there were no real responsible agents. As an expert journalist, you already know that you're supposed to dismiss any explanations that involve "reasons why." Holly

Grove merely "fell apart" or "disintegrated." Leave untouched the assumption that poor people are all non-white, but never openly profess it. You may use the phrase "these people" as an alternative to the poor, as in "these people have nothing" or "these people still live as their kinfolk have for decades." Simplify poor people's cultural, social, and political systems as easy to understand and easy to change.

You will not have space to attempt to explain why their community is so different from our communities. Do not mention any individuals in Holly Grove who have now escaped poverty. It was probably either luck or criminal behavior.

Suggest specific answers that will end poverty in every possible situation. It is not necessary to talk to any real locals; they do not understand how to solve their problems anyway.



## HOW TO LIVE IN NEW ORLEANS

BY GLENN SULLIVAN, VIA BARD HIGH SCHOOL EARLY COLLEGE NEW ORLEANS

Make sure to say "wassam" to the first New Orleans native you see.

Then make sure to say "ya heard me" after each statement you make, as if what you said was not clearly understood.

You should visit Canal street. Strut up and down and back and forth through each store and purchase souvenirs. During the day, you have to go to the French Quarter. At night, visit Bourbon street. Then get wasted from a huge plastic bottle of liquor that says "hand grenade" on its front. This is the proper introduction the life of a New Orleanian.

When you drive around the city, please make sure to stay around the nice areas of uptown. This is the only place, besides the French Quarter and

Canal Street, of course, where you will find the culture of the city.

Don't forget to question why a smooth road you were driving on suddenly feels like a roller coaster ride when you turn the corner.

Oh, and please honk your horn at the neighborhood kids using the road as a football field. They obviously have no idea what the road has been paved for.

If you are just visiting New Orleans, only come during Mardi Gras or festival season. These are the only things in the city that are actually enjoyable for tourists and outsiders.

And you had better ride the streetcar or Regional Transit Authority at least once. Feel free to laugh

at the old, toothless man on the bus, loudly asking for the number of, as he so eloquently put it, a "fine young thing."

Get back on the bus later at night and glance at the majority of the black folks, exhausted from ripping and running the streets.

Shake your head at the hungry young man who quickly grabbed food and ran out of the store all in one motion.

And if it's the last thing you do, please get pissed off when you see the crowds of people and the second line band blocking everything as they stand in the middle of the road.

Then, and only then, will you truly know how to live in New Orleans.





# SHIRLEY DAY

1939 – 2013

BY NORA DELIGTER AND KATY SCHNEIDER

On Oct. 27, Shirley Day passed away at Northern Dutchess County Hospital, leaving behind five children and seventeen grandchildren. She was 74 years old. And 59 of those years she spent at Bard.

You may know Shirley as the grandmotherly figure who sat behind the register at the Green Onion. She would greet you as you walked in. Maybe she'd ask about your week as you picked out a package of ramen or a Frappuccino.

We spoke to Alan Wolfzahn, assistant director of dining services, on an overcast Sunday in November. He was eager to talk about Shirley and what she meant to him—what her loyalty and kindness meant to Bard, not only as a school, but as a community.

"What constitutes the community in my mind is not just the students who come for four years," Alan said. "It's the people who, when you leave, stay. And Shirley certainly represented that."

Alan wanted to emphasize how caring Shirley was and how devoted she was to the people who she worked with. "She was just a great person, who had a lot of battles," he said. "She battled this disease that she had, and ulti-

mately she succumbed to it. I think she leaves a great memory. One of the best things about Shirley, to me, was that when I was going through a little bit of a tough time, she was always there. She always made me smile. She always cared about me. Asked how I was doing."

"She had a great sense of humor," Alan said, recalling a running joke between Shirley and him. "We had a great time together."

Students mirrored Alan's sentiments. Senior Cleo Gold remembers spending time with Shirley as she shopped for groceries. "I transferred here after my sophomore year and moved immediately off-campus. So I never had a connection to the staff at Kline. The Green Onion was where I would go for food between classes. And Shirley and I had a great rapport. She was always there. She had a really positive energy. I looked forward to seeing her and receiving one of her smiles, which I always tried to match. It sounds kind of corny, but it's true."

Alan wanted to take us to the Green Onion, to show us where Shirley worked. He wanted to describe her

physically, to recall how she moved around the space during the day. It seemed like this defined her to him.

He put his elbow on the counter and rested his hand against his cheek to show us how he would speak to Shirley when he stopped in during the work day. "We would banter back and forth," he said. "I would check in with her twice a week to see if she needed anything in terms of what needed restocking. I'd say [jokingly]: 'Do you really need that?'"

Before we left Kline, we stopped in the cafeteria. Everyone we spoke to seemed eager to convey to us Shirley's warmth and significant presence. One man we spoke to, rolling out dough at the pizza counter, told us that his mother used to cut Shirley's hair once a week in Tivoli. Another woman told us that Shirley was a close friend of her brother-in-law and his family. They grew up together.

"The community exceeds a little bit beyond the 500 or so acres that we are. It goes into Red Hook, Tivoli, Rhinebeck," Alan said "For people like Shirley, who lived locally, this was her home as much as any other place."

# DADS IS A BAND NOT YOUR DADS

BY LUCAS OPGENORTH

*Before heading out on their first tour of Europe, New Jersey's finest emo/punk/indie/whatever duo closed out their U.S. tour at that lovably sweaty room in the basement of Stone Row we call the Root Cellar. Dads' songs are melancholy but energetic, recalling early '00s emo bands like American Football and Cap'n Jazz. Despite the show's rocky start, with the guitar periodically cutting out and visible frustration from the band, the room was packed with kids jumping and shouting along to the music. As drummer John Bradley and guitarist Scott Scharinger packed up their equipment, the Free Press talked to them about the evening's show, cross-country tours, and Drake.*

**FREE PRESS:** How do you guys feel about the show tonight? You seemed kind of on edge at the beginning...

**JOHN BRADLEY:** We've had a really really stressful day just in general. We came home from Philly last night and finally like *got home*. And then we woke up kinda early and unloaded the van of most of the merch that we had—except for what we needed for tonight. And then we got back in the van and drove up here.

You can come into a show like complete smiles and happiness and then the second a gear problem comes in, every single thing that you've had in the back of your mind that just bothered you is multiplied and magnified and you're just fucking pissed at the world. I'd like to seriously sit down and survey every band and figure out what is worse: being busted by the cops and not being able to play a set, or gear troubles. So that definitely affected the beginning of it. As everything started going, we were able to kind of throw everything back and ignore all that and just have fun with everybody. But that was definitely a main factor. This is a cool little space. I like it. It was fun to see everyone moving around and shit.

**FP:** The song "My Crass Patch" on your new EP is a lot darker and heavier than your previous material, and I've heard you guys say in interviews that you started as a doom metal or powerviolence band. What kind of stylistic direction do you see yourselves moving in?

**JB:** It's like a weird mixture because we've been sitting around listening to Wilco a lot. We'll listen to softer stuff when we're sitting down, but when we go out to play there's all this pent-up energy that comes out. I've heard a dude come up to me and be like, "I tried to get my friend to come to the show but he was like 'I don't know, that won't be that crazy.'" And this dude was walking out with his glasses broken and just like sweat everywhere. The way that we actually do it live is a lot more heavy and a lot more energetic. We're trying to get that to actually transpose itself onto the record. Transpose is probably not the right word.

**Scott Scharinger:** Transfer.

**JB:** Transfer. Right. But that's also kind of hard if we're just like sitting at home listening to Wilco. Because then we're like, "oh I love this fuckin' indie shit," but then we go to play it live and we're just smacking everything and beating the shit out of, stuff. But we'll figure it out one day. I think it's going to end up being a mixture of both.

**FP:** Now that you've played your last US show you guys are kind of at a point of transition before the Europe tour. What's your mindset like right now?

**SS:** I'm trying to not think about Europe. The day it happens, then I'll start thinking and worrying and stressing out.

**JB:** We actually drive home after this and get on a plane tomorrow at 10 to go to Michigan to see our girlfriends, and then fly back at like seven, eight hours before Europe. So that is on our minds. But as humans there are still so many bigger things to do. Seeing our loved ones and family is very important to us right now because we've seen so many bands just burn out by just going and going. So we make sure, even if it's just four days, to throw in seeing people we love. But Europe is gonna be fucking insane. It's kind of stressful, kind of scary.

**FP:** Do you notice a difference when you play for crowds outside the Northeast? What are those shows like?

**JB:** The first full U.S. tour we ever did was last year, from September to November 10. Two and a half months of just fucking going, doing the whole country. It was terrifying at first because we were like, "What the fuck. If we get out to Texas or San Diego and nothing goes right and there's just one kid at these shows..." We got out to San Diego and it was just like...



photo courtesy of dads

**SS:** Kids hanging from the rafters, just everyone going insane.

**JB:** We noticed actually that we would play the old stuff out [West] but we [could also] play the new stuff, which the Northeast kids weren't ready for yet...The West Coast accepts you as you are, the Northeast—in a cool way, and I understand it because we grew up here, sort of—is very much like, you fall in love with shit and then you're just like, "No, I'm not ready for that new shit." Whereas the West Coast is just like, "Give me whatever you have." We would be out there playing a new song that dropped like the day before and they knew the words.

**SS:** Yeah, our album came out like a month or two before we went to California and they knew everything.

**JB:** They're very accepting out there. In the Northeast I feel like there's this hard thing to uphold of just like, "I don't give a shit about your new stuff."

**FP:** Have you guys listened to the new Drake album in the past few months?

**SS:** Have not heard it at all.

**JB:** We had some downtime and I put it on for a little bit. I got into it. But I need to put my mindset in the right place, and I like, haven't been there. We were very into Drake's last album, and we would listen to it on, like, every drive. "Take Care" was great. We still put that album on and we still love it, but I haven't been able to put on the new one and really digest it.

**FP:** What have you guys been diggin' recently, other than Wilco?

**SS:** All I listen to is Bright Eyes.

**JB:** I think that the new Paramore record finally hit me and I've been, like, really, really into it. We're gonna go listen to the new Lady Gaga I think. We really liked the middle record, we thought it was really cool and dark, but we don't know anything about the new one.

# THERE'S THIS OTHER NEWSPAPER ALL THE B.S. THAT'S FIT TO PRINT

BY ANNE ROWLEY

*The Free Press recently sat down with the anonymous editor of archival publication, the Bard Star, for an unprecedented interview. Kevin Costner's performance in "Waterworld," the possibility of a Bard publication brawl, and boners at the Surrealist Circus were just a few of the pressing topics discussed during the groundbreaking interview. The Bard Star, a satirical, Onion-esque newspaper, began last year on Tumblr. This year, it received funding as a club and has plans to publish its first paper in December. The elusive editor took some time from his fearless pursuits in journalism to answer a few of our questions.*

**FREE PRESS:** Why did you start the Bard Star?

**BARD STAR:** I like to have fun on the internet and I also like to write, so I thought to myself, "Can you have fun on the internet and write at the same time?" Yes, you can. I love websites and I love writing on websites. Also my mom started following me on Twitter, so I needed to find a new social media outlet.

**FP:** Do you feel like Bard lends itself particularly well to satire?

**BS:** As far as colleges and universities go, Bard is a small place. Despite its size, there is still a variety of social groups comprised of students with different interests. Although social grouping is inevitable at any school, Bard can feel especially large sometimes in part because of a growing separation between these social niches. This separation stems from the behavior of the individual, and an unwillingness to remove oneself from his or her zone of social comfort. Bard lends itself well to satire because satire is a form of social commentary, and Bard has an intriguing social structure. Satire can analyze the way people behave and bring to light problems that exist within a community. Bard also lends itself well to satire because of parachute pants and rattails. Really, though, when can we start laughing at those? It hasn't been 1991 for 22 years.

**FP:** You recently received funding as a club. How did you use these funds?

**BS:** We used them in a high-stakes blackjack game during the Bard Star's staff field trip to Atlantic City last month. Just kidding. That would be an irresponsible use of club funding. We bought a jet ski and crashed it in Tivoli Bays.

**FP:** This year you opened up applications for staff. How was the feedback?

**BS:** We received a pretty good number of applications considering the written part of the application had to be submitted via carrier pigeon. We're not going to do that next semester. All the applications were covered in shit. I guess we're still learning a few things.

**FP:** What did the application process entail?

**BS:** Locking all the applicants in a steel cage with a pack of hungry wolves. The survivors were released

from the cage and given gold stars commending their bravery. Then they were each given three No. 2 pencils and had to take the SAT again. We accepted only those applicants who survived the wolf cage and received perfect scores on their SATs.

**FP:** How many are there on staff?

**BS:** Seven humans. Four wolves.

**FP:** What made you want to expand the Bard Star, both in opening up applications and publishing?

**BS:** Manifest Destiny.

**FP:** Do you have a story that you are most proud of?

**BS:** The one about the erection at the Surrealist Circus. It was really hard to come up with that many rock-solid boner metaphors. Really hard.

**FP:** It's pretty impressive that you were able to get an interview with Frank Gehry. How did that come about?

**BS:** I met Frank in an online forum used by the most serious and dedicated Kevin Costner fans around the world. He really liked my "Field of Dreams" memes collection (I call it the Field of Memes) and I really liked a piece of fan fiction he posted that stages "Dances With Wolves" as a prequel to "Waterworld." Just a story of two guys having fun on the internet.

**FP:** Do you consider there to be a rivalry between the Free Press and the Bard Star?

**BS:** Sure. The Free Press is Drake. Bard Star is Kendrick.

**FP:** Which publication would win in a fight?

**BS:** Like an all-out Bard publication brawl? Index. No doubt. Don't fuck with art students. They have a hunger that no one else has. Gauguin and Van Gogh were always getting in knife fights outside brothels. Then there's that performance artist who had his friend shoot him in the arm with a rifle and filmed it. Artists don't fuck around.

**FP:** Coincidence that the initials are B.S.?

**BS:** All The B.S. That's Fit To Print.

You can read the Bard Star @ [bardstar.tumblr.com](http://bardstar.tumblr.com). But don't. We're better.

# FIRE WALK WITH B&G

## A LOOK AT BARD'S FIRE SAFETY

BY CHARLES MCFARLANE

Last week, the state fire inspector wrapped up his three-week inspection of Bard, during which he inspected every room in Bard's more than 70 buildings. Steve Race, lead fire protection technician, goes through the stack of fire code violations. Race has worked for Building and Grounds (B&G) since 1989, when he started as an electrician. In 2002, he started the Fire Protection Department of B&G. Since then, Bard has seen a complete overhaul in its fire prevention systems.

"A lot of systems were old and so we ran into a lot of problems," Race said, noting that four more dorms are slated to be fitted with sprinkler systems in the coming year.

According to Bard Annual Campus Safety and Security and Fire Safety Reports, fire safety at Bard is at an all-time high, with no reported fires or fire related incidents since 2009, when the report starts from. Students are also more aware of fire safety due to campus initiatives, like Fire Safety Day, and the fire safety systems are the more advanced than they've ever been. All of this is mostly thanks to the members of B&G Fire Protection Department: Steve Race, Duane Libby, and Marc Hildenbrand. The three of them, along with the rest of B&G, Security, and ResLife, have been working to make Bard safer from fire.

"It's a big paper-pushing job," Race said as he picked up one of the many thick binders marked with the names of each building on campus. Anything that happens regarding fire safety must be properly noted and logged within these binders.

"This is every single room with every single device," Race said, setting one of the massive binders on his desk in the Fire Prevention office, which is tucked into a small corner of the B&G carpentry shop. The walls are lined with framed certificates from fire safety courses and programs and in the middle of the floor there is a loose emergency fire hose. Every year, the state fire inspector will go through all of these binders and check that everything is up to snuff.

The whole year revolves around this visit. Every month, Hildenbrand and Libby will "go through every building and check every fire extinguisher, every emergency light, and exit sign," Race said. All of this will be recorded in the binders that line the floors and shelves of the Fire Protection Department office.

Though the Fire Prevention Department is at the heart of fire safety at Bard, they get help from the rest of B&G, as well as outside subcontractors. They use six subcontractors that specialize in different fire prevention methods, from sprinkler systems to smoke alarms. These subcontractors are coupled with B&G departments, like the carpenters and plumbers who help repair doors and install new sprinkler systems.

"All our electricians and plumbers have an integral part in making sure things work," Race said as we pulled up to the back of the Fisher Center.

The Fisher Center is the biggest building on campus, and consequently has one of the largest fire safety systems. The control room, located near the loading dock, is aglow with green lights that flash on a control panel nearly two feet by three. All of these lights correspond to the fire safety

features within the building: from the smoke detectors to emergency lights. Once a month, they will check to make sure the lights are all green in the system, and twice a year a subcontractor will test the whole system.

Race graduated from Red Hook High School in 1985. For the next four years, he worked on farms and in a machine shop before he came to work at B&G. But he's always been familiar with Bard. As a kid growing up in Tivoli, he would go to Bard with his brother to play basketball in the old gym. This didn't stop much when he came to work at Bard as an electrician in 1989. "When I was younger, 25 I think, I used to play a lot of intramural sports with students," he said as we walked down the stairs to the basement of the Fisher Center. "There was a lot more interaction with the students." But he admits that part of the reason he spends less time with students now could have to do with him growing older. Since then, he's married, renovated two houses himself, and traveled up the ranks of B&G, not leaving much room for interactions with the students. We enter a room marked "sprinkler system" in the basement of the Fisher Center.

The room is a tangle of pipes that all seem to meet in its center. This is the main sprinkler system for the Fisher Center. It uses a 100 horsepower engine to pump water through all the sprinklers in the building. Race was instrumental in implementing the system and its maintenance.

"Want to hear it?" he asks. The sound is deafening as the pump roars to life. He leaves it on for a couple seconds before flipping the switch off. The whole system is hooked up to another series of blinking green lights indicating that the system is all in good shape.

All these gauges communicate to Safeco, the monitoring company in Kingston. It monitors all that happens with the fire prevention system. If you tamper with a fire alarm, Safeco will notify Bard right away and a security guard can be at your door within 15 minutes. All these systems are very similar to computers in their design and software, capable of being constantly monitored.

In the early morning of Saturday Aug. 31, just as Bardians settled into their new dorms, lightning hit close to the North Village. It knocked out every fire alarm system in the Village. Steve had just started his three weeks of vacation on Friday when he was called in to help fix the problem. Hildenbrand and Race went through all the dorms, rebooting them until they finished up at three in the morning. But Village A would not reboot. It was completely fried. They implemented a 24-hour fire watch and started gathering the parts needed to fix the system. With help from B&B Electric, one of the subcontractors used by Bard, they were able to fix the problem the following week, and Race was still able to go on vacation to Honduras to go scuba diving.

That is really what it comes down to with Race. It doesn't matter if he is on vacation or not; if there is a problem at Bard, he'll do his bit to right it. Though the plumbers and electricians of B&G may be more visible to students on a daily basis, the Fire Protection Department plays a vital role on campus. They are Bard's first line of defense against fires.

# RUSSIAN 'MAN' OF MANY 'TALENTS' VISITS BARD 'COLLEGE'

BY JP LAWRENCE

Pavel Lion, who goes by the stage name Psoy Korolenko, is an internationally-known Russian bard, singer-songwriter, scholar, journalist, essay-writer, musician, and ex-artist. The Free Press spoke to him in advance of his performance at Bard Hall on Nov. 18.

**Free Press:** So how would you explain yourself to Bard? What's your deal? What is your vision as an artist?

**Pavel Lion:** My shows are multi-lingual, rather playful, and rather serious song-based cabaret. There will also be folk songs, translated or otherwise, and some spoken word and some freestyling, some rap—all based on Russian and Western contemporary folk song traditions. It's all rather interactive. And some will be sung in a language understood by everyone in the audience, and some language will be simply ornamental. And also I use English, Russian, French and Yiddish.

**FP:** The show sounds like you're throwing every single thing into the soup. What kind of effect do you want with this chimerical mixture?

**PL:** This is my personal story as someone who has been pursuing the borderline. I am trying to share my experiences as someone who is internally diverse, and also there's the beauty of translation, of transition, of sharing between cultures, between languages. The beauty of being at the border. Reinventing one language into another — this is all very beautiful to me. I want to share my fascination with it.

**FP:** I want to ask you about this fascination. I have a fascination with cultures, too, but these interactions are not always beautiful. They can be ugly at times.

**PL:** It reminds me of a beautiful film [he thinks hard but cannot remember the name]. It's about a journey all across Europe in search of one song that everyone in Europe claims is theirs, and not others'. And the story starts as a very nice, beautiful experience about sharing, and then at some point, it turns into a very violent, threatening story about how people are actually fighting about this song, and how everyone wanted the song to be theirs, rather than everyone owning it. And that's why my show is sometimes trying to be provocative. If the audience can overcome boundaries and stereotypes, and start loving what they thought they hated before.

**FP:** But how does that work? When you're drawing from so many cultures, how do you make sure you're not just stealing?

**PL:** My show is not meant to be eclectic. I try to show the links between them, the logic, as a synthetic experience.

**FP:** What is this logic that you have? What is relevant to you?

**PL:** For example, I use Yiddish, which is Germanic root-wise, with Semitic roots. So it embodies the journey of these people. And in Yiddish, we can feel how the Jew in Europe is the mirror of all these other people. And Yiddish embodies an ambivalence.

**FP:** So what is your aim? To create art, to create an intellectual experience?

**PL:** I'm now speaking from the point of a view of a scholar or journalist — that's why I'm intellectually reflecting on what I do. But when I make music, it's much more intuitive. Even if I use quotations or some type of references in my songs, it doesn't contradict the fact that my songs are very simple things. It comes from heart to heart, not from intellect to intellect. If someone knows one more language or they recognize a reference, that is a bonus. It's just a bonus. My songs are not intellectual games. When people tell me that my songs are too complicated, I tell them that they're not complicated; they're just deep.

**FP:** I know that there's a lot of young artists on this campus, and we're all interested in the line between complicated and deep. But how does one balance the scholar with the soul?

**PL:** Soul is a genre which implies such balance, because songs generate simple melodies that have lyrics, that no matter how many references, appeal to the heart. Simple movement. At some point, I found myself in this, rather than in poetry or something else.

**FP:** What did you study in university?

**PL:** I studied literary and political attitudes regarding the period between the 19th and 20th century in Russia.

**FP:** And then how did you go from studying Russian literature to going from place to place, playing music?

**PL:** I think I moved from theory to practice. I studied literature, and then I started to make literature—songs being literature. I was entertaining people through education, and now I educate people through my entertainment.

**FP:** Ha. The academic is an entertainer in its own way.

**PL:** Yeah [laughs].

# WHO LIVES UNDERNEATH THE SHUTTLE STOP?

BY MADI GARVIN

The mausoleum near the Kline Shuttle Stop houses the century-old corpses of wealthy New York merchant, Edwin Bartlett, and his wife, Caroline Harrod Bartlett.

The two met in June 1826, and according to Bartlett's biographer W.S.W. Ruschenberger, their relationship "was characterized by a tender and mutually affectionate devotion, which was never interrupted for a moment by expression or act, during more than forty-one years."

In his biography, "A Memory," it says that Bartlett began his stint in the business world at age 15, as he became an apprentice to Dr. Bates of the firm William Jarvis & Co. The two began a journey to Portugal on April 11, 1811, but Dr. Bates' wife fell ill a few days later and he was forced to cut the voyage short. Bartlett, a child who did not know the Portuguese language, chose to continue on to Lisbon alone. He ended up staying there for over three years, honing his skills as a businessman.

Later in his life, Bartlett was largely responsible for introducing guano as a fertilizer to North America. He served as the chairman of the Board of Trustees of the Ohio and Mississippi Railroad Company, Eastern Division. In 1839, President Martin Van Buren described him as "a man of very correct judgment and great intelligence."

When Bartlett retired from his professional pursuits in 1864, he bought property in Annandale and decided to build his Miramonte estate. As he had no children, Bartlett hoped that his nephew William Francis Bartlett would live on the estate after he died.

Caroline commissioned renowned architect Frederick Clarke Withers to design the mausoleum after Edwin passed away in 1867. She was buried alongside him after her death in 1893.

In Reamer Kline's "Education for the Common Good," he says that in 1951, then-owner Andrew Christian Zabriskie donated his 825-acre property, which contained the Miramonte estate land, to the college after his mother died. Now, the Bartlett land is the site of Bard's sports fields and the surrounding area.



photo by miles lim

## YOU KNOW THE DRILL (HALL)

BY CHARLES  
MCFARLANE

The old Drill Hall, which has been dilapidated for decades, is now undergoing a stabilization process. The building, which is located at the North end of the Blithewood parking lot, is spooky and overgrown, with a sagging and patched roof. Before the stabilization began, it was easily lost in the woods, camouflaged by vines and weeds. Over the decades, the Drill Hall has fallen into disrepair. It was on the verge of collapse before the start of the stabilization process, which started on Sept. 15. In order to sustain the building's historical roots, a historical renovation company did extensive research before starting stabilization. The walls of the building are now shored up with large wooden beams to keep it from collapsing.

The Drill Hall was built in 1900 for the owners of

Blithewood Manor, Captain Andrew C. Zabriskie of the 71st Regiment New York National Guard. Its purpose was to house the "Blithewood Light Infantry," which Zabriskie organized with men from Rhinebeck and Red Hook. The Zabriskie estate was given to Bard in 1951 and included land used to make the Tewksbury dormitory, as well as land east of 9G which was sold by the school.

Future plans for the building are unclear beyond its stabilization. Originally, the sole intention was to stop the deterioration of the building, said Gerard Nesel, the director of Buildings and Grounds. Jim Brudvig, vice president for administration, has been interested in renovating the Drill Hall for the past 20 years. He says that the Drill Hall could be the future home of the Bard Prison Initiative (BPI), but is also

being considered as an option for a student space or for other programs that need more room. The budget for the stabilization project, \$116,000, was provided by BPI, but a full renovation is estimated to cost between two and three million dollars.

No matter what function the Drill House serves after renovation, the building will "still look like a drill hall," said Brudvig.

With the stabilization process two weeks from completion, the college is now looking for donors to help bring the Drill House back to life. There has been some "lukewarm interest" in donating the funds needed to renovate the hall, Brudvig said, "by some friends of BPI," but nothing more than that as of yet. He hopes to see construction start in the spring of next year.

# BARD RELEASES PLANS FOR CAMPUS HOBBIT HOLE

BY LEVI SHAW-FABER

DWG NO.	DWG TITLE	SCALE	<b>QUIK BUILD, LLC</b> 59-65 MINE BROOK ROAD BERNARDSVILLE, NJ 07924 TEL 908.696.1999 FAX 908.696.1998
<b>A</b>	<b>BARD UNDERGROUND</b> Section 1	1"=1'	
		DATE	
		2013-11-05	

The plans are in for Bard's newest building, the Alden Trust Digital Media Lab, and it's not really going to look like a building at all. The architect, Adam Kalkin, unveiled the preliminary design in a lecture to the Bard community on Nov. 7 titled, "Bard Underground: A New Approach to Campus Architecture." As the title suggests, the building, located behind the Kline shuttle stop where Annandale House used to be, is going to be almost entirely underground.

The building is basically a futuristic hobbit-hole. The pitched roof only sticks up about eight feet from ground level and is covered in plant life. The rest of the structure extends about ten feet underground and uses shipping containers as underground structural support. Kalkin wants to utilize the relatively temperate underground climate to save on heating costs in the winter and cooling costs in the summer.

The north and south sides of the building will feature triangular window systems that will let in direct sunlight in the winter, when the sun is low. The east and west sides of the building will have no windows, and when the building is viewed from Kline or Annandale road, it will just look like an eight foot bump in the grass.

The building will feature a multi-use interior with a large classroom and a coffee shop. Kalkin has created multiple promotional art projects for the Italian coffee company Illy, and intends to utilize this partnership to cre-

ate a new coffee shop in the building without exceeding the Alden Trust's \$150,000 grant for the structure. It is unclear how the project is going to get around the contractual monopoly on food and drink sales held by Chartwells, the campus dining service. But Kalkin's business partner, Matthew Quilty, thinks that they won't object when they see that Illy is going to deck out the coffee shop with "a bunch of free shit."

When visitors enter the building, they will immediately choose between two identical, two-flight, L-shaped staircases that bring them down into the underground space. The staircases will lead directly into the classroom, which will feature a long rectangular conference table, four couches, and four ceiling-mounted projectors, one to project on each of the four walls. On the east and west sides of the classroom will be long counters with chairs and electrical outlets. Kalkin calls these corridors "hack spaces" and says that they encourage co-working. On the south side of the classroom, below the entrance, will be the coffee shop's counter, behind which the baristas will work. Patrons of the coffee shop can sit on built-in seating units below the two staircases. North of the classroom will be a small room with two couches, which Kalkin refers to as the "makeout space." There is a small restroom on either side of the "makeout space."

The Opportunistic Architecture: The Social Art of Building course, which is advising

Kalkin on the design of the space, found a key issue with Kalkin's design: there is no separation between the coffee shop and the classroom. By the looks of the current plans, the two functions of the building cannot coexist. This means that while class is being held in the building, the coffee shop would need to be closed. It is unclear how often the building will be used as a classroom.

The plans presented on Nov. 7 are still preliminary. Currently, the plans lack wheelchair access, which is mandated by the Americans with Disabilities Act, and a second exit, which is mandated by the Fire Department.

With a few design elements still needing to be ironed out and more importantly, an archeological survey still needing to be conducted on the site, Anne Nelson, the professor of the Opportunistic Architecture class, said, "we need to have a conversation about the project's [original deadline of Commencement 2014]."

Jeff Katz, dean of information services and director of libraries, who drafted the original grant request from the Alden Trust, said, "the deadline was set when we thought we were going to put a few shipping containers on the ground. We did not know it was going to be underground." Kalkin's design is nothing like what Katz had imagined when he wrote to the Alden Trust. Although it is going to take a little longer than expected, Katz believes it is going to be a better building.

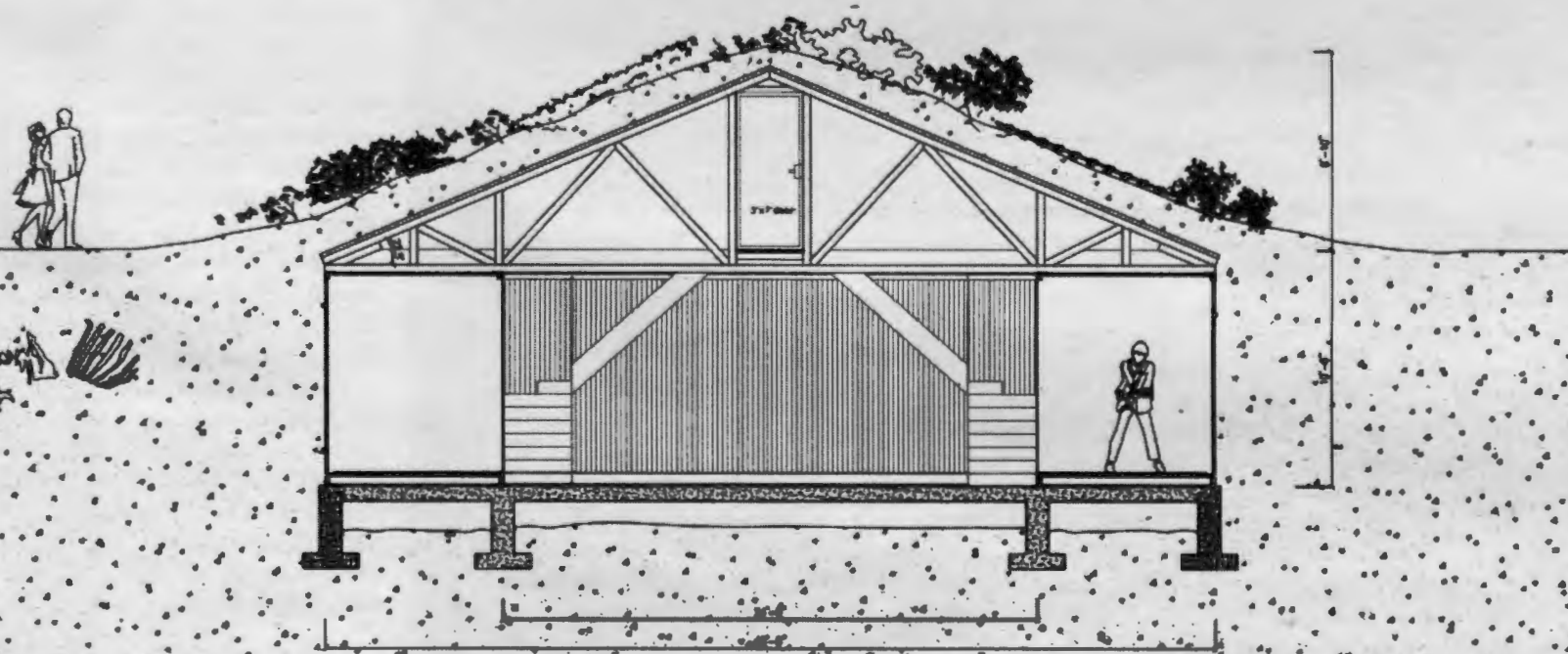
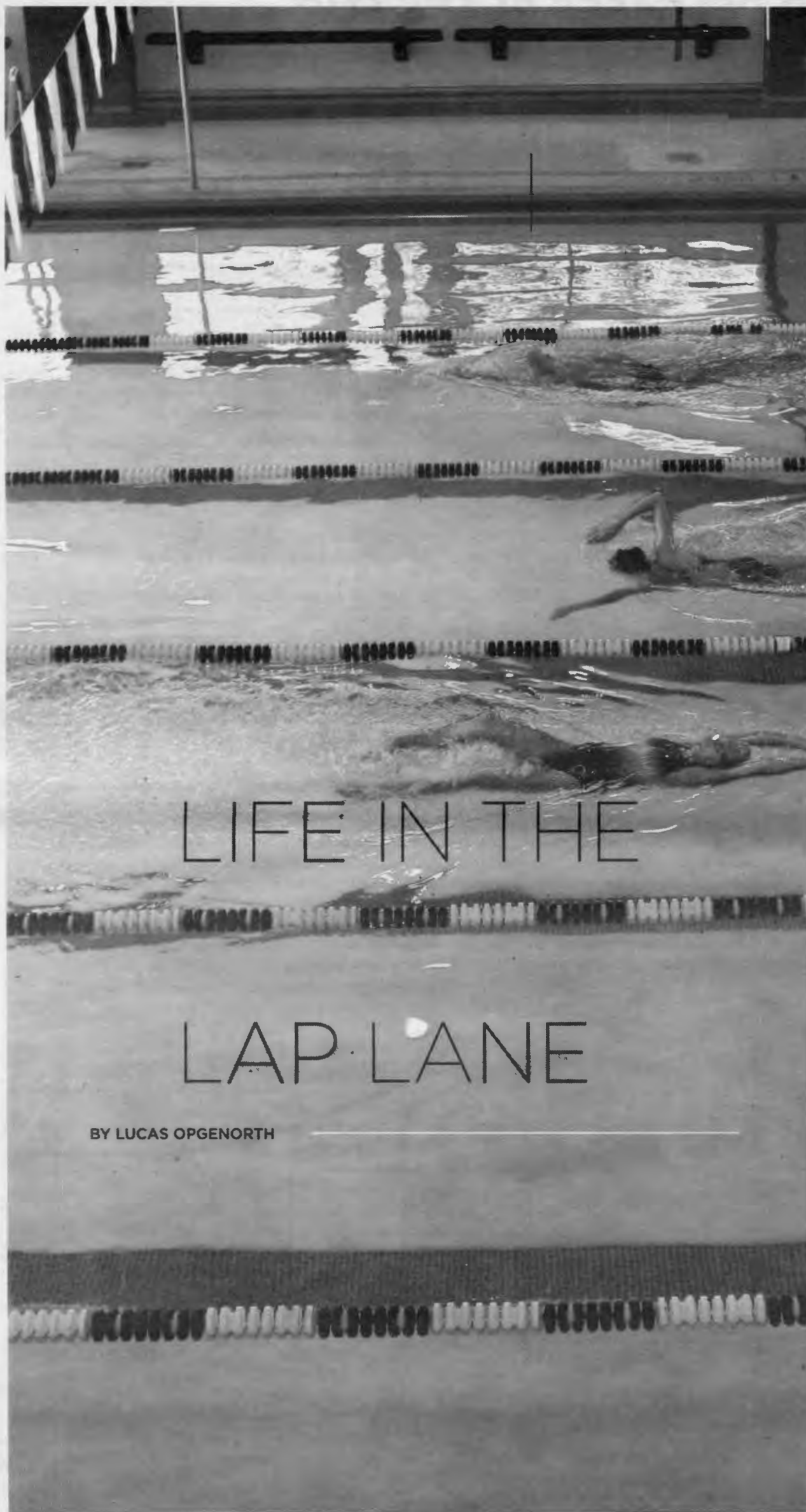


photo courtesy of quik build, llc





# LIFE IN THE

# LAP LANE

BY LUCAS OPGENORTH

Swimming has a certain solipsistic quality.

When your head is in the water, all sounds are drowned out, save for the drone-like noise of water. Your scenery is limited to the black line on the floor of the pool, and the shift between the deep end's blue hue and the shallow end's fluorescent glow. You are left with only your thoughts and the pulsing of your arms, legs, and lungs.

For the members of Bard's swim team, this sense of aloneness and separation serves as vital ballast for the stresses of life at Bard.

"It's just a really meditative sport for me—I never think of it as competitive," said Scott Vander Veen, a sophomore and a distance swimmer. "I used to be really into Buddhism and would meditate and just count to 10 over and over again. Now, I do that in the pool."

Though the swim team is part of the growing presence of athletics at Bard, it is still very much in its infancy compared to the other schools in the Liberty League. The swimmers I spoke with barely even mention results or competitive goals when they talk about their sport.

They laugh to each other when they remember finishing last in the 2013 Liberty League Championships and when I ask about qualifying times for D3 National Championships. But this is not to say that they lack motivation or commitment.

"I think a lot of people on our team care about it in the way that it's really relaxing for all of us to have a break," said co-captain junior Emily Hoelzli, explaining the team's therapeutic relationship with swimming. "It's something different from academics, and it's nice to have that well-roundedness in your schedule."

The team's other captain is Josh Hodge, a fifth-year conservatory student. He first joined a swim team when he was four years old. "There are pictures of my fat baby ass crawling into the pool before I could walk," Hodge said.

Though he stopped swimming competitively in middle school, Hodge found himself looking for a sport to join when he arrived at Bard. After contacting the tennis and cross-country coaches, he instead decided to return to swimming, which is now a thread of connection to his family and upbringing in Tucson, Ariz.

"I have a lot of strong associations with the water and my family and home. Homesickness — even though I never want to live in Arizona again — it still is strangely pervasive," he said. "Having that close association with the water kind of alleviates that stress. It's nostalgic for me in a way."

Swimmers seem to have a way of stumbling onto the Bard team, making it a motley assortment of experiences and interests. Only two members of the team swam year-round before college, some hadn't swum competitively in years, and some had never swum before. Though Associate Head Coach Brian Berg is in charge of recruiting incoming freshmen, the team primarily draws from anyone with experience or interest in the student body.

Mo King, for example, swam competitively for the first time this semester. A sophomore, computer science major, and Orca Pelican, King swims for the sport's personal challenges rather than the challenges of his opponents.

"I played soccer for 14 years, and I did cross country for a while. Swimming is so totally different from anything I've done before," he said. "Nothing feels more empowering than to find something you can't do and conquer it. Even now,

*'Nothing feels more empowering than to find something you can't do and conquer it. Even now, I can't swim on a real level, but I'm getting better.'*

I can't swim on a real level, but I'm getting better."

Another current swimmer showed up to open lap swim at the wrong time and was convinced to get in and practice with the team.

Yet another, sophomore Max Ellenbogen, was working at the gym's front desk. Hodge encountered him and asked what percentage of his interest he could allot to swimming. "Maybe five," he said. "Okay, I can totally work with that," Hodge replied. Ellenbogen now goes to four practices a week and has only missed one meet.

"It's like we're the crazy old woman who takes in all the stray cats and they all become part of a big family," Hodge joked.

Despite the swimmers' detachment from their placings, the team is starting to show some improvement. Both the men and women's teams earned their first win on Nov. 15, defeating York College and College of Mount St. Vincent in a double-dual meet. Bard also hosted its first home meet on Nov. 2. Still, their hopes are modest. "I'd be happy if just everyone dropped time between now and February," Hoelzli said.

Indeed, swimming is an individual sport with a capital 'I.' Swimmers, like runners, compete by themselves, and often against themselves. They push against their previous times as much as they compete against their opponents. But even so, it gives the members of the team a community to be a part of, to eat with in Kline, and to study with come periods of heavy stress and little sleep, according to Hodge.

This is what Berg finds valuable about swimming.

"If you're stressing out about having mid-terms coming up and you're thinking, 'how am I going to get through the day?' now you have someone to go to," Berg said. "That's what athletics does ... If you have a passion and someone else shares that passion with you, it makes it easier for to function in whatever realm you find yourself."

When the days get shorter, greyer and snowier, this sense of community grows among the swimmers. Hodge said this is when the team feeling really solidifies.

"For whatever reason, in the cold, people need a more collective purpose. They need to huddle together in the library to maintain morale so they can keep going," he said. "I'm looking forward to that."

## BASEBALL FIELD FUNDED CONSTRUCTION TO BEGIN SHORTLY

BY JP LAWRENCE

Funding for the Bard baseball field was approved Oct. 30, and construction will begin soon, Bard Athletic Director Kris Hall, said.

The field will be named Honey Field, and construction is slated to take four months, depending on the weather. The hope, Hall said, is for the baseball team to host its final home game on May 3 on the new field. Until then, the baseball team will continue to practice in Kingston and play home games in Poughkeepsie.

The donor approved funding after the college presented a reduced, more affordable budget to the donor's financial advisor. Hall said that currently, there is no money for a press box, bleachers or light poles, although the hope is to find the money soon.

"These are temporary cuts, ideally," Hall said. "We're still doing the infrastructure for the fields, but we won't have the poles until we see how the budget finalizes or until we have a donor."

That first home game at Honey Field, either this spring or next, will be the end of a journey that began when the college announced the gift in November 2011. Since then, plans for the field have zigzagged through issues such as required archeological digs, endangered bats, and a

possible relocation of the student space SMOG.

Hall said that plans to relocate SMOG are currently off the table.

"At the moment, SMOG will remain where it is. We've been neighbors with SMOG through lacrosse and soccer, and we'll continue to be neighbors," Hall said.

"There is a conversation about SMOG having another location on campus; I think those conversations are ongoing with the leadership of SMOG. I'm not aware of a current plan to replace it or relocate it."

Some students are still wary of the college's plans to construct Honey Field. Zachary Taube, SMOG clubhead and senior, said SMOG leadership has yet not been contacted by Bard administration this year, and they were not informed that the field had been approved.

"I'm very skeptical about all this," Taube said, "and I see this as a potential threat to a precious student space that I feel represents Bard much more than a baseball field."

Next fall, lacrosse, soccer, and potentially ultimate frisbee teams should be able to use the outfield of the new diamond. Bard also plans to host baseball summer camps and share the field with high school baseball teams.

NOVEMBER FEATURED ARTIST

JAKE FREILICH '15  
MIXED MEDIA

**Free Press:** Where are you from?

**Jake Freilich:** L.A. I lived in Palisades, Santa Monica.

**FP:** What kind of art do you make?

**JF:** I don't specialize in one medium. When I'm making art, I'm thinking about other contemporary art at the same time.

**FP:** What were you doing before you came to Bard?

**JF:** I transferred from the School of Visual Arts in New York City. I was also a fine arts major there. I still take classes specializing in sculpture painting, but the thing with classes here is once you get to a certain level, it doesn't matter what you do.

**FP:** Tell me about the series.

**JF:** I made these three large pieces that are amalgamated photos of sculptures on Bard's campus. I used a wheatpaste process to stick them onto canvases.

**FP:** What's the first art piece you ever made?

**JF:** I was really into the cartoonist Robert Crumb when I was in ninth or tenth grade, so I started to make drawings like his, they were just on Post-its. I began with illustrations. I didn't start to take art seriously until I was 16 or 17.

**FP:** What's a piece of art you wish you'd made?

**JF:** When I see something and I like it, it usually inspires me, and that's kind of my process of making art. If I see something and like it, I try to emulate something like that in my own art. I don't know if it means I wish I made it. If there's a piece I wish I made, I try to make my own form.

**FP:** What do you think is the biggest problem with student art?

**JF:** I think people make things and they get these good ideas, but they're not aware of art history or where they're getting the ideas from. Which isn't necessarily bad, but you can't assume the piece is particularly substantive when it's made without any contextual understanding.

**FP:** What's your favorite and least favorite places to eat in Red Hook?

**JF:** The diner is my favorite. The juice bar is the worst though—too expensive.

**FP:** What would you say to your future self?

**JF:** "So sorry, future self."

*infinite jest footnote #17*

"The series is based off David Foster Wallace's 'Infinite Jest.' A good portion of the book is composed of footnotes. This one footnote had a bunch of different footnotes within it which were a bunch of hypothetical ideas for movies that a character had, and in the footnotes they're hilted.

It's like having these ideas within ideas and I was thinking of how the idea of the idea has an idea which is what I was trying to make. I chose the movie ideas I liked and made these pieces as posters for these movies that never happened."



The Joke



Zero-Gravity Tea Ceremony



The American Century as Seen Through a Brick



Pre-Neptial Agreement of Heaven and Hell



Machine In the Ghost

# "I DON'T REALLY LIKE MY ENGLISH NAME, BECAUSE MY CHINESE NAME — MY PARENTS GAVE IT TO ME. IT MEANS A LOT TO ME."

WITH JP LAWRENCE, WEI QIAN, SHAR SHUAI, MENG YING YAO, YUANYUAN XU

Behind dialogues@bard is the idea that dialogues, people talking with each other in terms of their experiences, is a good way to explore issues of race at Bard. This month, we talk to Bardians of Chinese origin to talk about culture shock and adapting to American life.

WQ: I am Wei Qian. I am a Chinese tutor. I come from China. I am a Chinese teacher here and a professor at Qingdao University.

SS: I'm Shar Shuai. I was born in China and I moved to the U.S. when I was 15. I'm a sophomore in the process of moderating into mathematics. I run the club Global China Connection.

YX: I'm Yuanyuan Xu. I'm from China. I'm a junior majoring in studio arts and economics.

MY: I'm Mengying Yao, and I go by Yvie. I'm a first year and I'm from China. I left home when was 14. I went to Singapore for high school, and then I came here to America. I'm going to major in history.

FP: I want to begin by talking about navigating your identity at Bard while still maintaining an identity from where you're from. For instance, how do you deal with having a Chinese name while also having an American one?

YX: My first year, the people in my dorm had a hard time pronouncing my name, so I was like, "OK, you can just call me Shirley." My English teacher in China had called me Shirley. It

doesn't make me feel very comfortable. I don't really like my English name, because my Chinese name—my par-

ents gave it to me—it means a lot to me. It's a part of my identity. I'm a Chinese person. I'm not an American. I prefer people call me just Yuanyuan Xu, my real name. Not Shirley—that's just like a symbol. It doesn't mean anything to me. It doesn't have any emotions, any connections to anyone in my family.

SS: When I first came here, my stepdad gave me the English name, Shar, instead of speaking my name, which starts with 'X' and is pronounced Xiangying. Basically to make it easier on people, people call me Shar. I have no problem with being called my English name, because I just kinda got used to it.

FP: Was it difficult transitioning to life in America? Do you ever feel that there are barriers in understanding? Do you ever want to

hang out more with people to which you don't have to explain things to all the time?

SS: At first, it would be easy to just put yourself closer to people who are just like you. It's really easy to do that. But for me, I went to pretty much an all-white high school. I didn't have any Asian kids to hang out with. That forced me to assimilate into the American culture. That's pretty much why I adjusted to this new environment at Bard so quickly.

YX: I was in California for one year of high school, and it was interesting; everything was attractive for me in America. Then I came to Bard. I didn't really like it. I'm sorry, I'm going to be honest, I don't like American culture. It's too simple. That was my first impression. There was great culture shock to me my first year at Bard. I was depressed for almost a year. I took a semester off. I was having a hard time here, facing a lot of cultural difference: food, education, values. I like a lot of Americans here; they're super nice, and the classes are awesome, but I consider myself as Chinese. I'm not an American, and this is not my home, and I just want to get back.

MY: Although I love it here, I'm having a huge identity crisis because I left home when I was really young. I left during that crucial time when teenagers grow up. I shifted my identity when I went to Singapore. I had a group of friends who all didn't belong to anywhere, just like me. And after I came here, I had to change my identity again, because I don't have similar experience as all my Chinese friends who just came here, and I don't have similar experiences with any of the American kids. I'm trying to identify myself.

WQ: When you come to a new country, the cultural difference will be there. If you open yourself up, I think you can adjust to the new environment. I think it's partly your attitude and partly your personality, but if you close

yourself off, it is really difficult to adjust to the new environment.

MY: I think if you want to stick to your own group and where you're comfortable, and if you're happy with that, it's good, it is a personal choice. But some people want to know more, like me. I want to really adapt to American culture as fast as possible.

FP: How do you as a person negotiate this barrier between cultures?

WQ: I studied English in China, but I never used English. So when I came here, I couldn't speak English fluently. I tried my best to find chances, any chance, to try my English. I say, "Hello, how are you? What is your major?" I want to talk. If I understand what their topic is, I try to explain my opinion. Perhaps not very good, but I try.

YX: In my FYSEM class, I never talked. I thought I had stupid opinions compared to other students. I was the only international student in my FYSEM class. I was afraid. One day, the professor called me into his office to have a discussion. "Okay, Shirley—" he called me Shirley—"you should participate more in the class." He said, "you should talk more," and I said, "no, I can just be a good listener. [The other students] are just awesome; I can't be as good as they are." He just encouraged me to speak up. So after that talk with my professor, I tried my best to say more in class. I appreciate what that professor did.

MY: It's not a matter of if you can talk, or of whether you can convey your thoughts to your classmates clearly; it's having the trust that people will listen to you and agree with you. For me, I trust my classmates and I trust my professor. They are nice people. I respect them, and they respect me. I just say whatever I want to say in the class. You have to trust them that they will not laugh at you or make you feel ashamed. You have to break the barrier. And once you get it, you get it.

*"When you come to a new country, the cultural difference will be there. If you open yourself up, I think you can adjust to the new environment. I think it's partly your attitude and partly your personality, but if you close yourself off, it is really difficult to adjust to the new environment."*

**Several weeks ago, I was told that I was pregnant and decided that I would have an abortion.**

Anonymous

The days after my diagnosis were extremely difficult, made even more so by the responses of Bard's medical staff and other support groups, who hardly supported me at all during the process.

When I contacted the medical center here on campus, I was essentially turned away. All I wanted was somebody to talk to me about my options, offer contact numbers, and possibly help me connect with people who could support me financially. "We are not an abortion clinic," was the response I received. They suggested I get support from "the guy who got you pregnant." It was painful to feel as if I had no one here on campus to help me out.

After telling my family about my pregnancy, I finally received the help I needed to go through with the abortion. But with younger siblings at home, my parents were unable to be here with me after I took the pills. The abortion pills result in a six to 10 hour period of intense cramping and bleeding, one that I would have to undergo without the comfort of a private bedroom or bathroom. When I got back from Planned Parenthood in Kingston after taking the first pill, I immediately began seeking help from the medical staff on campus. I was told by the nurses in Kingston who supplied me with the pills that it was absolutely necessary to be in the company of others while undergoing the abortion process.

Every time I called asking for any kind of help, I was turned down. There was no way Bard could accommodate me during this time.

My P.C., A.C., and others repeat-

edly contacted the nurses on campus asking if I could be in their care at least for an hour or two when the pain was at its worst. They responded no differently than they had earlier, denying me on principle because they were "not an abortion clinic."

Eventually, because I had no other options, I made the decision to take the pills in my room with the comfort of a few friends. I began bleeding heavily after only a short time and was experiencing tremendous pain. The blood loss was so severe that I began to feel faint and nauseous, and was unable to move from my bed to get to the bathroom. I called EMS and wound up in the ER where I stayed for the rest of the day into the night. There weren't actually any severe complications, but I had to go due to a complete lack of medical support from Bard. Had I been able to be in the comfort of a medical professional who could assure me that these symptoms were normal given the circumstances (they in fact were), I would not have had to call EMS.

No girl in her first semester of college wants to hear that she is pregnant, but more importantly, nobody wants to go through something like this so far from her home and family. Bard nurses could not and would not provide me with any type of medical help in this situation despite the fact that I only needed minimal care. I was extremely let down by the response of the college during this difficult process.

# BARD'S DOUBLE STANDARD

## TUITION REFUND PLAN CLASHES WITH BARDIAN IDEALS

BY EMILY LYON

In mid-July, students were sent a letter which outlined an optional new insurance plan offered by the college. For an extra \$500, the student would be given a refund of their tuition if they were compelled to take a leave of health. If the leave of health were related to a physical illness, the tuition would be refunded 100 percent. However, the student would only receive a 60 percent refund if the leave of health were related to a mental illness.

Reading the letter, I felt as if I'd been punched in the gut. I didn't expect to encounter discrimination against the mentally ill at Bard. For an individual living with a mental illness, stigma and prejudice can feel like insult added to injury.

The plan made me think about the type of environment we foster at Bard, and the type of environment we should strive for. In my mind, the tuition refund plan did not reflect the Bard I have experienced and wanted to experience.

A little while after the semester began, I went to meet with Bethany Nohlgren, our dean of students, to talk about the policy. She expressed similar feelings of surprise and disappointment. After contacting the company that provides this plan (a plan not offered by other insur-

ance companies), I learned the following:

-Because colleges are becoming increasingly flexible in accommodating students with previous mental health conditions, mental health leaves are on the rise.

-Last year, Bard had 10 cases of leave for mental health and one case of leave for physical wellness.

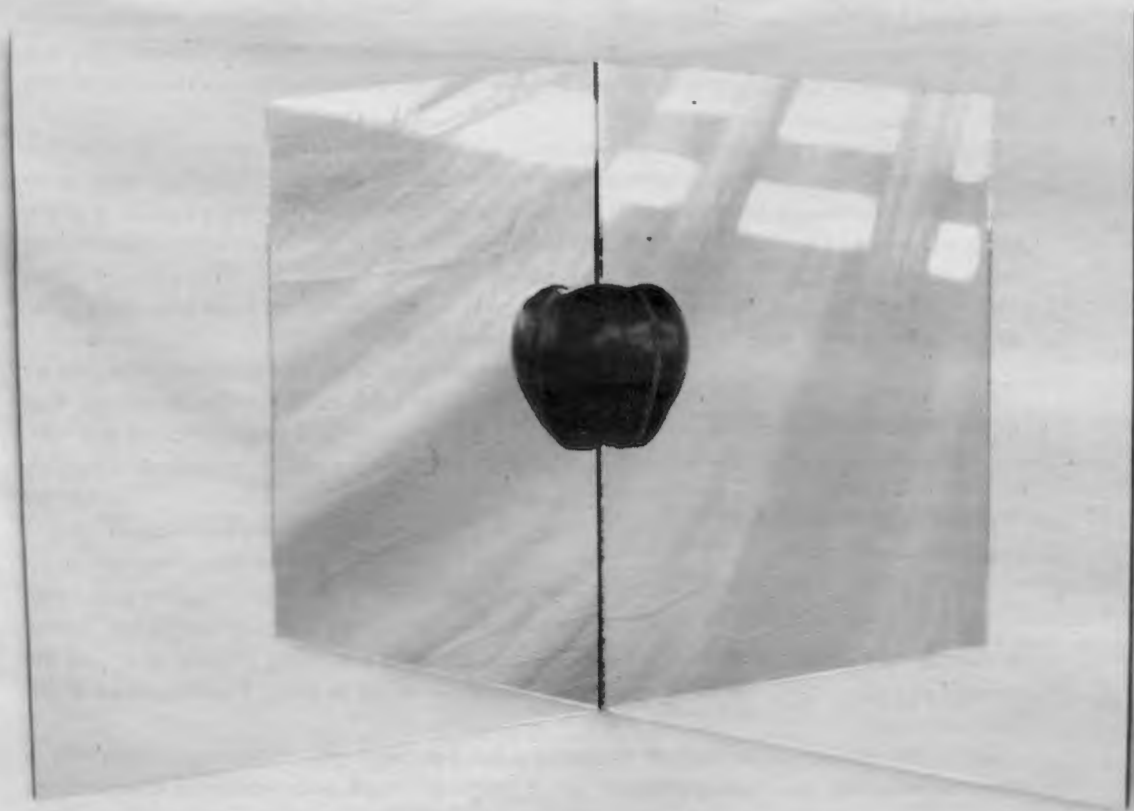
-The cost of a plan that would cover both mental and physical leaves 100% has been estimated to be in the thousands; the company could not actually give a specific estimate because they don't currently offer that option to schools.

There's a frequent knee-jerk reaction amongst Bardians to assume that the administration will not work with us. This assumption is true sometimes. Sometimes it isn't. Unfortunately, Bard is simply incapable (financially or otherwise) of meeting the needs of all students. However, if enough awareness is raised, we can ensure that the administration provides equally, if not fully, for everyone.

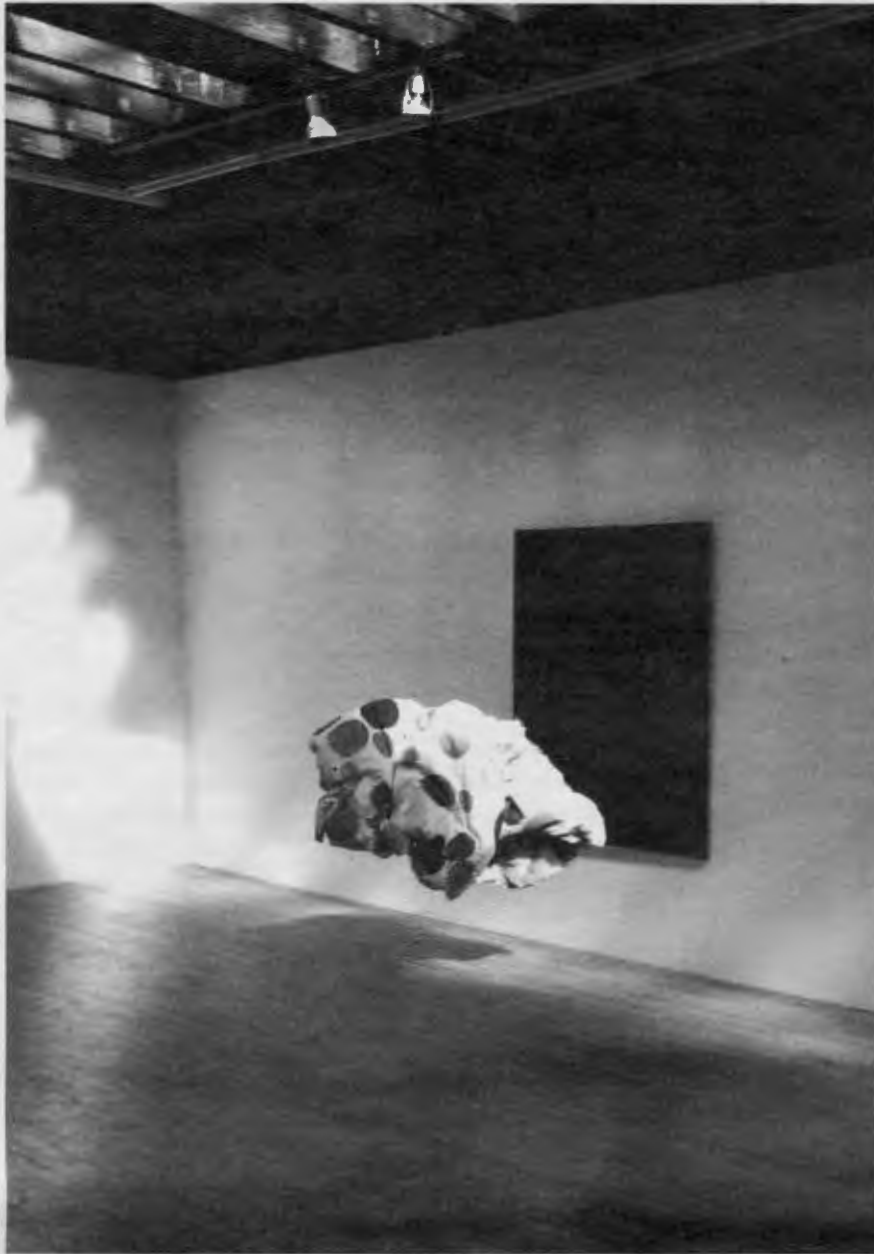
Bethany informed me that there was another plan offered by the company. This plan, which is very similar in price and would be relatively easy to switch to, refunds tuition for both physical and mental health leaves 75 percent of the time. Though not ideal, I believe it would be better to provide insurance in a manner that does not discriminate. This is better than having a plan which provides for physical health fully and mental health much, much less.

Bard students now face a choice. It will be easy to switch the plan, provided there is strong student support. We must follow the current plan for the 2013-2014 year, but if we can get a lot of support for a switch to the plan that refunds tuition for physical and mental health leaves 75 percent of the time, Bard can take a strong stand against discrimination towards the mentally ill for the 2014-2015 school year.

Community is not something that is defined by those at the top. A healthy, welcoming community is going to be built from the bottom up. Bard students need to raise their voices against this issue so we can continue working toward a campus without stigma or shame. We can continue working toward a campus without stigma or shame.



Untitled, Jake Freilich



Untitled, Jake Freilich

## IF I WERE WHITE, I DOUBT THAT THIS WOULD HAVE HAPPENED.

BY DURANTE BARRINGER

Recently, a few of my friends and I went to Sipperley's, a wine and liquor store in Red Hook. Before we left for the store, we made a joke about how four black men going into the store, all wearing jackets, would probably incite some suspicion. One of us remarked that we were going to look intimidating. We all laughed, mainly because these jokes are popular among black men in America, but also because there is some truth to the jokes that we make.

We didn't know that soon our jokes would turn into a familiar reality.

Inside the store, I started looking at the selection. I had no intention of buying anything, but my friends were planning on purchasing, I was simply looking at what the store had to offer, taking bottles off the shelves and putting them back. Nothing I was doing was out of the ordinary. People pick up items in stores and then put them down all the time.

Then, in front of the entire store, the person manning the register, an older white man, called me over and said, "Sir, I saw you pick up some bottles, but I never saw you put them back, and I'm a little concerned." The first thought that went through my mind was, "Did he actually accuse me of stealing?" I was wearing a green shirt under an unzipped coat.

I want to stress that my coat was unzipped, because it means that it would be nearly impossible to hide something under my coat, unless I was actively holding onto it.

My mom, at 61 years old, still remembers being called a "black bitch," and being treated like a second-rate citizen by white people numerous times throughout her life. The fact is that it hasn't been long since black people gained *equal* political and civil rights. I think that as a nation we have forgotten that institutions such as Jim Crow laws lasted well into the 1960s. Racism, contrary to popular belief, did not end with slavery.

The man in Sipperley's repeated his accusations of theft. In response, I said, "I hate when this happens." The *this* I was referring to was racial profiling.

If I were a white student, I very much doubt that this would have happened. What happened to me in Sipperley's is emblematic of much larger problem. This sort of thing happens every day. Black men in America are regularly singled out and targeted simply because of the color of their skin.

This very same thing happened with two young blacks who had made purchases at a Barney's in Manhattan. Trayon Christian, a college student from Queens, was arrested in April after he attempted to purchase a \$350 belt from the department store. Similarly, Kayla Phillips, a young black woman, was questioned by police after she purchased a \$2,500 handbag. Their stories made national news.

My story may not have made national news. Nor will the stories of other black men and women all across the country who have experienced the same thing.

Many people, especially white Americans, think that we live in a so-called color-blind post-racial society. That belief is a privileged outlook on life and one that cannot be exercised by many groups in America, especially by blacks.

Until black Americans have the privilege to go into a store, like Sipperley's, without being worried about what they are wearing or whom they are with—then and only then can we say that real change has started

to happen. Unfortunately, that reality will probably not exist for a long time, at least until the country as a whole becomes more open to conversations about race and the acceptance of difference.

So, I'm not asking you to boycott Sipperley's, but I do want you think about your place in America. What has your history entailed? Was it lynching, torture, and deprivation of education? Was it discrimination because of ethnicity? Look at how history has informed your position in the world today. How do people treat you? How much do you learn about your race or ethnicity in history books? Do they follow you in stores or assume that you are threat?

Asking yourself these questions will help with realizing your privilege, or lack thereof, in certain spaces. These are not the only questions you should ask, but it's a start.

*Many people, especially white Americans, think that we live in a so-called color-blind post-racial society. That belief is a privileged outlook on life and one that cannot be exercised by many groups in America, especially by blacks.*

# ASK THE FREE PRESS

## LIFE ADVICE FROM BARD'S BEST & BRIGHTEST

*Hello Free Press,*

*My housemate's long-term boyfriend visited from Wesleyan last weekend. One thing led to another, which led to us holding a sloppy make out meeting in the bathroom of SMOG. My roommate is a romantic and has told me on multiple occasions that he is her "Mr. Right." Her boyfriend admitted to me that he felt claustrophobic in their relationship and planned to ditch her over Thanksgiving break. Is this the wrong time for me to suggest a three way?*

*Best,  
Confused & Kinky*

This is a question that comes up a lot. When is the right time to initiate a three-some? It may seem counter-intuitive, but I think that you have found the perfect situation. Your housemate is probably feeling vulnerable and betrayed. Her (now ex?) boyfriend is probably feeling liberated and excited. They could both benefit immensely from sexual exploration and intimate contact. I would bring it up in a direct but delicate way, like a text message with a lot of suggestive emojis and question marks.

*Dear Free Press,*

*I borrowed my roommate's slouchy beanie on Monday not because I liked it, but because I had wet hair and a 10:10 lab. I'm afraid to face the consequences of returning the beanie to my frigid roommate, but I can't keep it either. What should I do?*

*Sincerely,  
Beanie Baby*

Your roommate seems like he is greedy with his directional beanies. The answer is glaringly obvious. You must remove the beanie from your matted wet head. You must place it on the ground. You must douse it in lighter fluid. Finally, you must set it aflame. You may choose to relish this experience, but that's totally up to you. Because I am sure that you are afraid that your roommate will find the scraps of burned acrylic knit, I recommend that you dispose of them in an environmentally responsible way. Dump them in the Hudson River. This way you are in the clear and fish can use the scraps to make Christmas sweaters for their loved ones.

*Hi guys,*

*I am an off-campus student. Earlier this semester, I found someone's Bard ID on the floor of the Black Swan. I meant to return it, but instead I have been using the ID to eat at Kline and DTR when I find myself on campus. I have forged relationships with the Chartwells staff under the guise of my stolen identity. Somewhere down the line, I got too caught up in the lie. After spending so much time and energy developing this alternate persona, I am finding myself madly and deeply in love with the victim of my identity theft. Am I gay?*

*Until,  
Gay person?*

You seem to have taken a page from "The Talented Mr. Ripley," a movie that I hardly remember. Maybe if I had seen it more recently I could be of more help to you.

HAVE  
A  
QUESTION?  
VISIT:  
BARDFREEPRESS.  
COM/ASK



Bard Sculpture(s), Jake Freilich



## RE: BARD TWEETS

@\_siira\_

"every sunday I top my last record of Worst Moodle Post Ever so A+ for that right"

@JDeFab:

"Just realized that sweaters are basically called perspire-ers"

@CypressCymbals

"he's just going to write an article for the free press about it..." @will\_a\_cather"

@JDeFab

13 bros and 6 biddies on stage including myself. I counted. #smog

@weirddeals

"What is the point of Instagram comments if you can't get likes on them?"

@samuel\_lives

"keys open doors #unlockthedream"

@TBartscherer

Republic, Bk VII, Soc. tells Glaucon to make the image. Why? Why not make it himself?

@realLucasDuffy

"Someone tweet me the course list. if you have seen it but don't have a copy just tell me some highlights."