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Bard College

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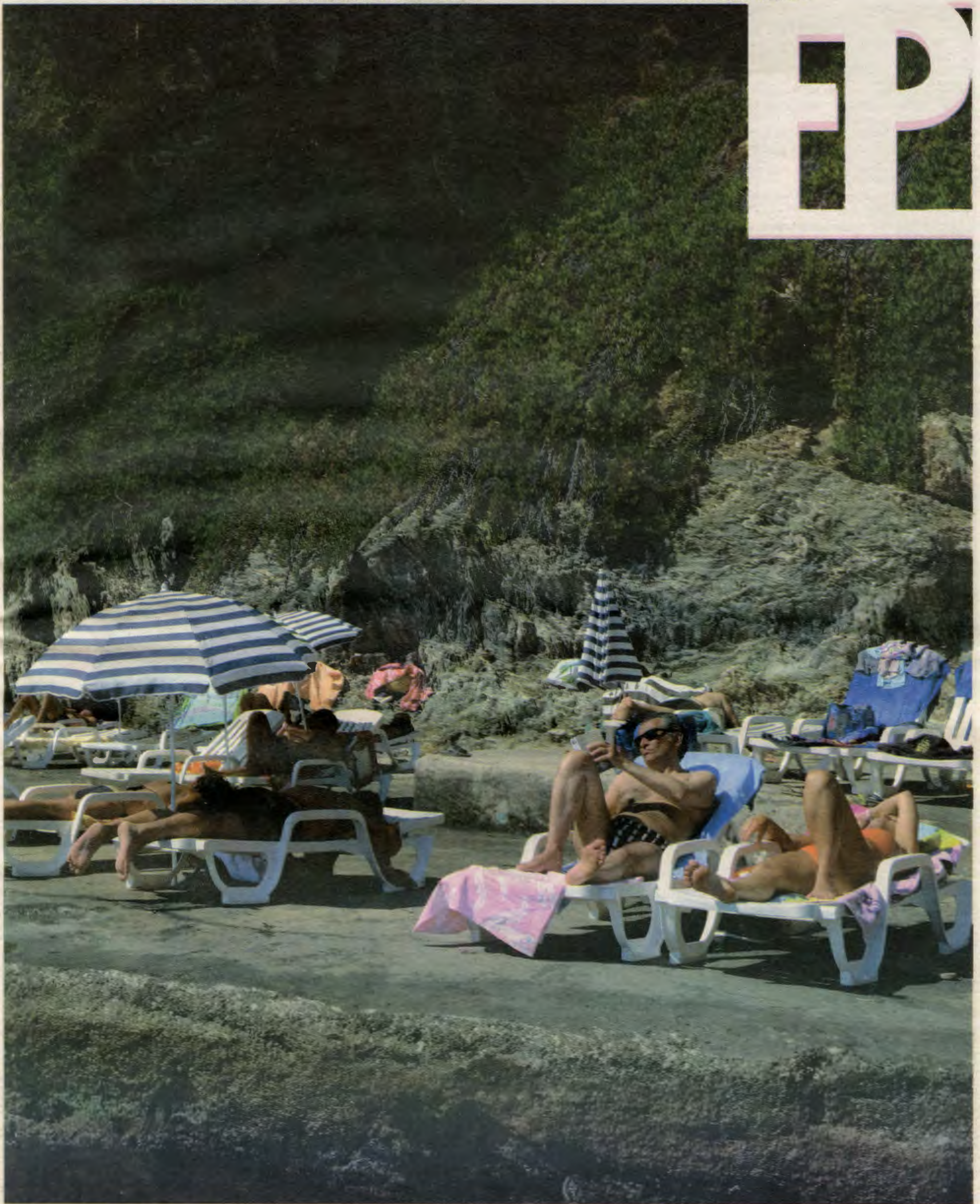
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bard free press

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[TERMS]

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FRONT COVER BY ANNA LOW-BEER

BACK COVER BY ELIEL FORD

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WELCOME TO THE 15TH ANNIVERSARY ISSUE OF THE BARD FREE PRESS

[LETTER FROM FREE PRESS EDITOR-IN-CHIEF, 2007-2009]

Hi Free Press Staff,

So good to meet you guys today and visit the office. Here's some words for your issue. I hope it's not too late!

The Bard Free Press works because the staff cares enough about it. This is important because in order for it to continue, the passion, responsibilities, and discipline need to be passed down to each incoming class.

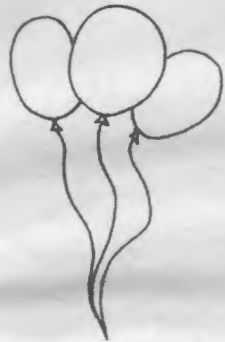
I worked on the Bard Free Press for four years, from L&T of my first year until my graduation in 2009. I was drawn to the paper by the promise of free cans of Natty Ice and I never looked back. This was when the two main subjects in the Free Press were the War in Iraq and indie noise bands.

I went into my senior year at Bard not having planned for the fact that everyone else on staff had graduated the previous spring. I was suddenly *literally* the only person on staff. But in a flurry of insane recruiting for sorely needed writers, copy-editors, illustrators, photographers, and anyone that remotely cared, the Free Press managed to not only survive but prosper as well. With Travis Wentworth, Emily Diamond, Emily Derian DeMartino, and Abby Ferla, the Free Press had a massive redesign, and it also helped when the Bard Observer folded and we were given their money at Budget Forum.

As the current staff will know, the final push of each issue involves pulling an all-nighter at the office before sending the file to the printer. One of the most rewarding parts of putting out the Free Press for me was driving back to campus, my car loaded with freshly printed bundles of the paper. I would deposit the paper all over campus, but the image that stays with me most is placing the issues over the tables at Kline before lunch, and then seeing it scattered open like a messy salad after the lunchtime meal. It didn't matter to me that most students on campus didn't read the Free Press. What I cared about was whether students knew that a campus paper existed, and I did everything I could to make sure they did.

The Bard Free Press is student-run, and it's never had administrative oversight. The paper's core staff is comprised of kids that are putting in something like 15-20 hours a week on top of regular school work and life's issues. But it's a satisfying thing to be part of something that everyone takes for granted, and it's rewarding to see the work of some nerdy campus journalists turn into a tangible campus rag. The Free Press was without a doubt my proudest achievement as a college student. Thank you to my friends for bringing me to that first meeting at L&T, thank you to those who worked with me all those years, and thank you to the current staff that continues to hold the torch. Happy 15th Birthday to the Bard Free Press and here's to many, many more!

Daniel Terna '09



illustrations by pansy schulman



[CORRECTIONS]

We accidentally omitted our photo editor Olivia Crumm from masthead last issue :(We are deeply sorry and want her sick self to feel better soon!

Kaitlin Gleason and Kyle Smith must have done really well in FySem. Within moments of the February issue's release, they noticed that in the Office Hours column, "Teacher's Pet, 21, Tivoli" mentioned that she goes to Murray's on Wednesdays. Murray's is not open on Wednesdays. She must have been lying. Thanks for the close reading, guys.

In Jack Hanly's story about 432 Park Avenue we got the headline wrong, calling it 423 Park Ave. To our knowledge, 423 doesn't exist.

NEWS

Last week, bed bugs were found in three rooms in New Robbins.

The rooms affected were all in close proximity to one another. In order to prevent a widespread infestation, Director of Housing Nancy Smith explained that workers from both Buildings and Grounds and Environmental Services were brought in. After finding the bugs, all surrounding rooms were inspected. No other rooms had bed bug activity. For those three that did, Smith said, the school followed a strict system to ensure that the bugs would be exterminated.

The students affected were told to bag up all clothing and bed sheets and wash everything in hot water. They were asked to do this before staying in another room on campus to avoid spreading the bugs to other buildings. Once the rooms had been evacuated, a treatment was applied to kill any remaining bugs. Several days later, Smith said, an exterminator checked the rooms to ensure that there was "no more activity in the location." Environmental Service workers then thoroughly cleaned all of the rooms' surfaces. According to Smith, the students were able to return to their rooms after this process was done.

Unfortunately, though, the system Smith described may not have matched what actually happened. One student, who preferred to stay anonymous, explained that after getting bites for around a month, he went to Health Services in early March. According to the student, "they really didn't believe me...they told me I had to catch a bed bug."

After "weeks of this" and having his parents contact the school, Environmental Services "vacuumed [his] room but refused to clean it." Before spring break, the student woke up with multiple bites, and had his parents call the school again. He also sent pictures of the bite marks to the school. "They said they went in over break and cleaned but the day we got back from spring break I got more bites," said the student.

The first Wednesday night after break, the student caught two bugs in his room. Shortly after, "my friend and I actually found them all over the dorm, including bathrooms and stairs." After bringing the bugs they collected to ResLife, an exterminator was finally sent in. But, rather than search and treat the entire dorm, the student said, "they're only cleaning about four rooms." It may be that the school has a larger problem than it has acknowledged. If the system Smith explained has already failed, other measures might be needed to stop the problem from spreading to other dorms. In the student's words, "a lot of us are convinced they'll spread all over campus and many of us are concerned ResLife is just covering it up because they don't want to spend the money or deal with the publicity."

His professors, the student noted, have been supportive. "I don't think this is a schoolwide negligence, but I do think there are a lot of people who aren't taking this seriously at the expense of the students."

BED BUGS BUG BARD

BY GRADY NIXON

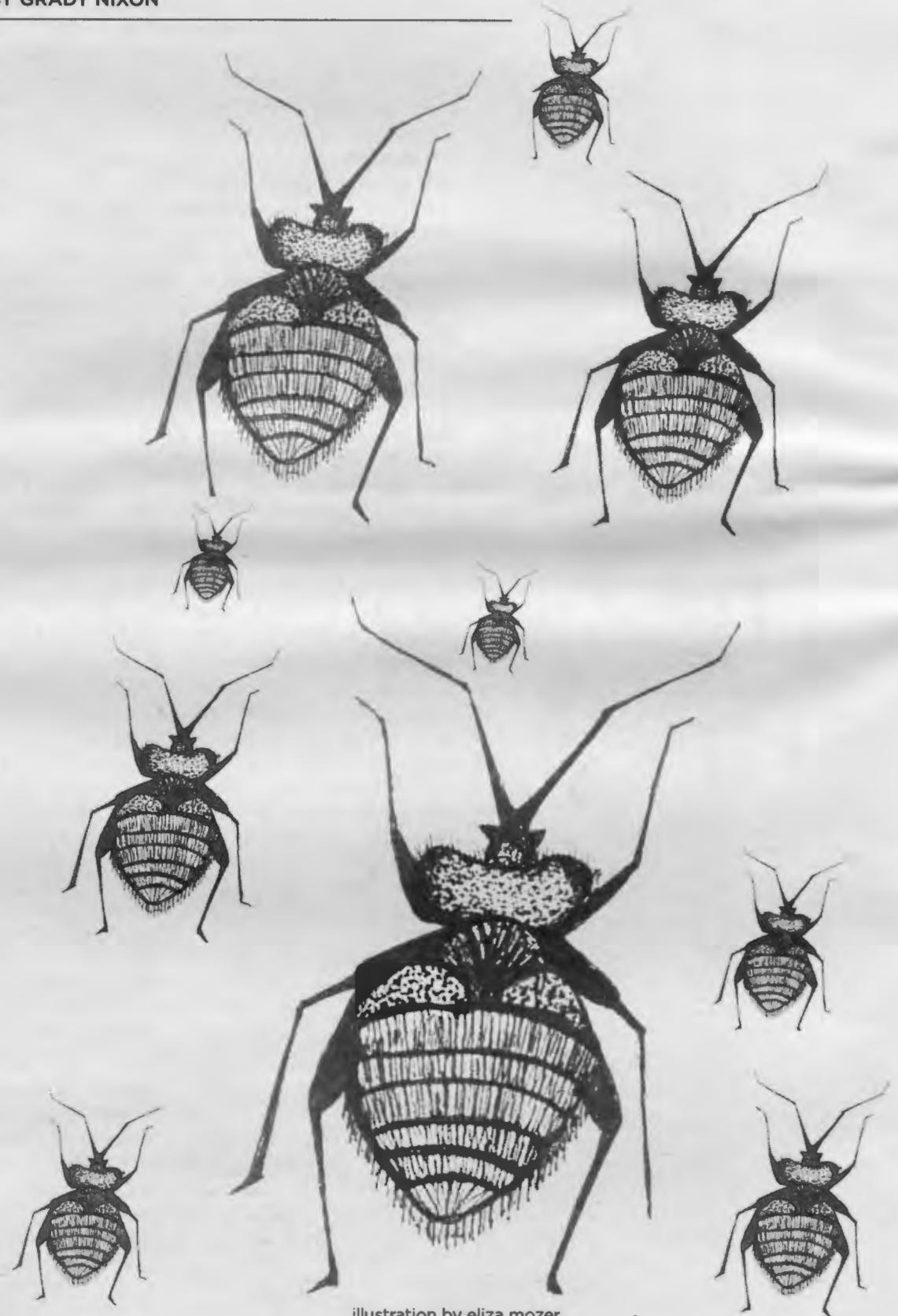


illustration by eliza mozer

EVERYTHING IN MODERATION INCLUDING OFF-CAMPUS HOUSING

BY NIALL MURPHY

Last month, the Free Press broke news of the school's decision to require all students to remain on campus until moderation. The shift in policy, which will apply to the incoming class of 2019, has been met with frustration. Many students feel that the administration is attempting to extend its authority over students to an excessive degree. "It's weird. The college shouldn't be making rules like these at this point," said sophomore Loren Jackson. "I mean, we're supposed to be adults."

Indeed, administrators admit they appreciate the additional oversight afforded to them by keeping students on campus. In the words of assistant Dean of Students Timand Bates, "Students are either residents of a campus, or citizens of a town. The differences include answering to police rather than [campus security officer] Cliff when they do something wrong." Sentiments like these allude to recent friction involving students and residents of Bard's neighboring communities, conflicts which incited a series of disgruntled emails from administration earlier in the year.

While drug and alcohol use is arguably just as prevalent

on campus as off, the idea is that responsibility is easier to facilitate when the school can minimize the distance between students and resources (as in, EMS will go to Tewksbury, an ambulance will go to a house in Tivoli). By keeping a larger number of students on campus, the school is making a statement on some of its concerns regarding student health and safety.

Furthermore, the mandate reveals a greater deal of significance embedded in moderation. The process can now be seen as more than a student proving proficiency in an academic department, but ultimately proving their maturity with regards to going to Bard. However, this of course begs the question as to whether this maturity will be increasingly feigned as a result. Students often find themselves unready to moderate their sophomore year, electing to delay the process a semester or two. With off-campus housing privileges now contingent on moderation, students might rush the process in hopes of moving off.

Under the school's current policy, unmoderated students are required to gain approval from both their

academic advisor as well as Residence Life to be able to move off campus. Director of Housing Nancy Smith justifies this approach stating, "We don't have a process where if a student applies to live on campus they apply for room draw, we have the opposite, where students intending to live off campus, I want to identify who that student is first." The new policy will add a student's moderation board into this unofficial committee.

Thus, the moderation boards' decisions now carry increased weight, faced with the realization that denying a student could drastically affect their housing options. "There's going to be more pressure on boards," articulated sophomore Nicole Carroll, "It's not just about getting into the department you want." At the same time students may undergo the process before they're prepared, and faculty, not wanting to force a student to live on campus when they don't want to, could approve students, despite less than satisfactory moderation papers, dance pieces or photography projects.



photo by jessica chappe

COMMUNITY GARDEN TO BE PERENNIAL FOOD RESOURCE

photo by miles lim



BY BRIGID FISTER

Punctuated by wooden trusses and planters lush with produce, the Bard College Community Garden is immersed in its surrounding environment. The slope on which it rests does not disrupt the organization of the circular garden; instead, it adds to its sporadic nature. Since the garden's foundation in 1997, members have always strived to make it embody the philosophy of the nature that surrounds it. Also, as its title suggests, community involvement is central to the organization's focus.

As a haven for students and other nature-enthusiasts in the Dutchess County area, the garden aims to attract a diverse crowd of people; all of whom share a common passion for gardening. Events such as bonfires, potluck dinners, and work parties are a common occurrence in the garden. In order to cultivate produce and maintain the other plants within its fence, each member of the garden is expected to be a responsible caretaker of the shared space.

Senior club member Antonia Perez says that there are big plans for the garden's future. Over the past two years, students have been working to convert the garden into a perennial food resource. A range of fruit trees and shrubs, such as peaches, apples, blueberries, and sea berries

have been planted. The hope is that the amount of work needed to sustain the plants will eventually decrease as the plants mature. Perez added, "growing perennials also allow for students to establish a more sustained relationship with the plants, since they are not moving each year, which is the case with annuals." This project was inspired by the Bard Farm, which Perez noted has motivated the organization, that had initially only housed annual plants, to "offer another model for food production."

The conversion to perennials is only one of many projects the Community Garden is tackling this semester. This spring, the club is scheduled to host various potlucks and workshops.

The first potluck will be held on April 17 at 5 p.m. After an hour of working on the garden, all attendants will be invited to share food around a bonfire. On Friday, April 4, Shabazz Jackson, the founder of Greenway Environmental Services, will be discussing soil building and different composting methods. Over the course of the spring, multiple other guests, including two local herbalists, will also host workshops at the garden. Through these events, Bard students will be able to enjoy the garden for its true purpose: a community space.



BY MADI GARVIN

MEET REBECCA THOMAS BARD'S NEW DEAN

In mid-February, President Leon Botstein sent out an unexpected email announcing that Dean of the College Michèle Dominy would step down from her position in July, taking a leave of absence before returning as a professor of social studies in fall 2016. Taking her place is Rebecca Thomas, an associate professor from the Computer Science program. The Free Press sat down with Professor Thomas to discuss the changes involved in her becoming Dean of the College.

FP: Start off by telling us a little about yourself.

RT: I've been at Bard for 15 years. I came in 2000 when the computer science program was just starting. Bob McGrail was hired before me, but I was the second computer scientist - so we put together a curriculum and here we are. Before that, I grew up in West Virginia. I went to college at MIT and studied political engineering, and then went to Stanford for graduate school in computer science, and I had a couple different faculty jobs before I got to Bard. And that's about it.

FP: How did you end up being offered the position of dean?

RT: The president invited me to come for a meeting, and said that Michèle [Dominy, the current dean of the college] was ready to go back to the faculty, and would I consider the position. And we had several conversations about what's involved in the position, and I talked to Michèle Dominy about what is involved.

FP: What's involved in the position?

RT: The way I see the position is that the dean is responsible for the academic program for undergraduates in Annandale. That means a lot of work with the faculty. The dean plays a central role in organizing the faculty hiring process. There are always programs who are looking for faculty, but the sort of centralized part of that is managed in the dean's office. Likewise faculty evaluation is always centralized in the dean's office. The dean sits in on several faculty committees that oversee the course list, or that oversee student petitions, and proposals to hire new faculty in different programs. So there's a lot of business of the faculty that goes on that students aren't necessarily aware of, that the dean sort of coordinates. I think that's kind of the key word: "coordinates."

FP: Why did Michèle Dominy decide to step down? Was it only because she wanted to go back to teaching?

RT: Yes, she has a book that she's interested in having a chunk of time to work on. She's got her academic projects and being the dean keeps you really busy, so she hasn't been able to put that time in.

FP: When you become dean do you foresee not being able to do your own projects?

RT: I'm lucky because I have an ongoing research collaboration with Professor [Sven] Anderson. I think that that's going to be helpful because weeks that I can't really put a lot of time in, he'll be able to carry the ball, and weeks that I can put more time in, [vice versa] - that's great. The fact that it's been ongoing for a few years I think is going to be helpful.

FP: I assume you'll stop teaching.

RT: Yes, at least for the first year.

FP: How do you think your experience as a member of the faculty will carry into your position as dean?

RT: I think having been on the faculty for fifteen years is important, because it means that I sort of understand how things work from the faculty side. And there's a lot that goes on on the administrative side that I'll learn. I also know the people, and I think that's going to be really helpful.

FP: Will you have a replacement as a computer science professor?

RT: Yes. We are advertising for a visiting professor to come in for a year or two, and then we'll figure out a longer term plan, but yes, we will hire a replacement.

FP: Is there anything else you would want people to know?

RT: I guess maybe two things. One is that I'm really looking forward continuing to work with the students even though I won't be in the classroom. I do want the students to feel like I'm interested in what's going on in student life. The other thing is that I would just express real appreciation for the job that Michèle Dominy has done. She's been so extraordinarily dedicated and worked really long hours, and has done a fantastic job. She's actually made my transition really easy in two ways. She's been really generous this semester in helping me transition. But also, she's spent a lot of energy making sure everything is really organized and clear, and so as I step in it's nice, because things are already running in a very smooth way. I would want to acknowledge what a great job she's done, and I know the faculty will miss her next year when she's away doing her scholarly project. It's going to be hard to live up to.



cookies by pansy schulman

WTF IS BARD COOKIE WEEK?

BY JOHNNY CHERICHELLO

"Cookies are my kryptonite aww yusss nom nom"—
YikYak

"Whhaaaaaat? Where? When?" asked Senior Maia Gokhale. There were eleven opportunities to score some free cookies on campus last week. We received a mysterious email last Monday announcing the beginning of Cookie Week. The event was sponsored by "Conversations on Community," Student Government, and the Department of Student Life & Advising. The goal of the week was to bring people together, as well as satisfy that sweet tooth. Locations all over North, South, and Central campus held cookie-oriented events each evening of from March 23 to 29. These evening events invited faculty fellows and students to gather and chat, to share a laugh, to bond. And all over freshly baked cookies. The first event of the week took place in the Campus Center between 4 and 5 p.m. Closing ceremonies were held in the Faculty Dining Room from 8-9 p.m. on Sunday. There were three chances on Wednesday to grab a cookie and two on Sunday. Did you take advantage of any of these events? If not, you definitely missed out.

On Tuesday, Village G hosted a cookie night in the kitchen common room area. One of the attendees was junior Moriah Mudd-Kelly. "It was a nice time," said Mudd-Kelly. "I had a couple of cookies then ended up eating the cookie dough from the container with some friends. We had fun!" Cookie Week gatherings were a good way to take a break from the school week and to foster conversation among peers.

On Saturday, Hopson Cottage opened its doors to the cookie-lovers on campus. I went to this Saturday afternoon edition of Bard Cookie Week to do some investigative reporting and was greeted by some familiar faces and some new. Home to the Admissions Office, Hopson Cottage was a charming venue. International Students Advisor Manishka Kalupahana gathered with students around the dining room table in Hopson, not only for cookies but a late lunch sponsored by the Chinese Club. The cookie of the day was the madeleine, prepared by this year's French tutor, Tony Haouam. Madeleines are small French butter cakes. They are fluffy and delicious.

Saturday's cookie week event was combined with the monthly gathering for International students, a pleasant surprise. Packages of tempura, steamed dumplings, and seaweed salad from Tivoli's Osaka, as well as an array of other items covered the table. A wide assortment of tea was available as well. I had a lovely time getting to know people while snacking on Osaka and madeleines.

Bard Cookie Week definitely could have been better publicized. Bard Daily Mail reminders providing the location and time of each day's cookie event would have been a helpful addition to the week. It felt like there was an overall lack of participation and excitement about the sugary treats, most likely due to the fact that few people were aware of the events. No one seemed to know that this past week was Cookie Week, and that's unfortunate. Because who doesn't want a cookie?



CULTURE

photo by jackson siegal

FISHER CENTER TO WELCOME LAURIE ANDERSON IN CONVERSATION WITH NEIL GAIMAN

BY PANSY SCHULMAN

On Friday, April 3, the Fisher Center will host Bard professor and author Neil Gaiman and musician Laurie Anderson for Gaiman's third installment of an ongoing series of public discussions. Previously he has talked with artist and illustrator Art Spiegelman and author Audrey Niffenegger. The discussion will begin at 7:30 p.m. and center around the topics of "Story Structure" and "Fiction vs. Autobiography." Tickets are \$25 for the public and \$5 for the Bard community. They can be bought online on the Fisher Center website or by calling (845)-758-7900.

Laurie Anderson is a legendary musician, performance artist, and composer who has been actively performing since the 1970s. She is best known for her innovative performance pieces and developing technology for her live musical events. Her inventions include the tape-bow violin, a talking stick that can access and replicate sounds, and a voice filter. Anderson has also published seven books, and her visual art has been presented in museums around the world. In 2007, she received the Dorothy and Lillian Gish prize for her outstanding contribution to the arts, and in 2011 she was awarded with the Pratt Institute's Honorary Legend's Award. Anderson has recently completed residencies at UCLA and the Experimental Media and Performing Arts Center in Troy, New York. She currently lives in New York City.

Neil Gaiman, in addition to being a professor in the arts at Bard, is a New York Times bestselling author. His work spans the genres of novels, short stories, poetry, graphic novels, journalism, and screenplays. Gaiman is listed in the Dictionary of Literary Biography as one of the top ten living postmodern writers. His works include "Good Omens," "Neverwhere," "The Ocean at the End of the Lane," and "Coraline." He has also written and directed for film and television.



photo by tim knox



BRINGING BARD ART TO TIVOLI

BY PANSY SCHULMAN

Tivoli: where many students call home, and others flock to as an alternate source of food or fun. The small town is such an integral part of Bard culture that it hardly needs introducing. In recent years, Bard has been making more than a temporary impact on the town as graduates and drop-outs alike settle there, founding establishments such as Murray's and Tivoli General.

The two communities have a mutualistic relationship. However, as many have observed, there is a distinct disconnect between Bard students and the native population of Tivoli. Recognizing this, INDEX, Bard's visual art publication, is organizing the Tivoli Art Walk: an event that makes a conscious effort to bring the positive, creative influence of Bard into the greater community.

The event will run from Friday, April 17 through Sunday, April 19. During these three days various Tivoli stores, residences, and restaurants will exhibit art made by Bard

students. "A number of Bard students have always lived in Tivoli. I live in Tivoli...a number of the artists showing at the art walk, in fact, live in Tivoli. So it seems to me such an easy thing to stop and think, wait, isn't Tivoli part of my community too?" said Max Tolleson, one organizer of the event.

It is just as easy to assume that what Bard generates merely feeds back into our own community, but just as Tivoli (and other surrounding towns) enrich the daily lives of students, the influence of Bard's products and resources can extend beyond campus. The Tivoli Art Walk brings this intention into action: it serves the dual purpose of giving exposure to Bard artists participating in the event while supporting local businesses. "The rubbing together of Tivoli entrepreneurialism and Bard creativity will hopefully create a kind of spark that is exciting and revealing in an unexpected way," said

Tolleson.

In addition to the paintings, photography, sculpture, and videos on display, each day of the event will feature a live performance. A dance performance by Representative I will take place on Friday, on Saturday Traghaven Whiskey Pub will host a screening of student films, and on Sunday an outdoor poetry reading will occur, curated by the YST Collective. Tolleson hopes that the event will be a step forward in the ever developing relationship between Bard and Tivoli. "[Art Walk] is about noticing your surroundings and starting a dialogue with a larger community," said Tolleson. "I think the most I can ask for is that people come see and experience the art and performances and find something they can take away from it."

photo by rosa polin

IMPROVISING IMPROV FIRST-YEAR STUDENTS START NEW CLUB

BY ACACIA NUNES

They throw out the scripts. To them, stage blocking is a foreign concept. Run-throughs? Improvisation calls for actors who can think on their toes. It entices people like Becca Zeiger, who beckoned several of her first-year cohorts to join her in starting a new improv club on campus.

In late December, Zeiger communicated with a few friends who were interested in improv and theater about starting a club. Zeiger had already been participating with Brad Improv Club, a sub-group of Brad Comedy Club that has existed since last year, but as the only first-year student, it wasn't exactly what she was looking for. "I thought it would be good to start a group with people who were all really comfortable with each other," said Zeiger. "That's really important when you're doing improv because nine out of ten times you make a fool of yourself... now there's a feeling that we're all just starting out, a sense of community, and we all want to feel like we're a part of something."

First-year Mia Lotan agrees that the group has been a safe environment. "It gives me a space to exercise my newfound confidence that I seem to have stepped into in college," she said. She added that people in the group have been overwhelmingly welcoming, a fact she credits to her pre-existing friendships with the other members.

Since its creation in December, the group has grown in numbers. The group originated with five students and has since expanded to nine. The four additional students may not seem like much, but Zeiger emphasized that the group is currently at capacity. "It's not a good idea to have too many people doing improv," she said.

Zeiger added that with too many members, people wouldn't have the opportunity to participate in rehearsal. "The point is to really experience this spontaneous theater that's being created. If we're just sitting around all the time we might as well be in the library," she said. Lotan also appreciates the intimacy of the group, but noted a conflict in opinions. "Initially the intimacy was what was really beautiful about it," said Lotan. "There was something almost spiritual about it, which probably had to do with the fact that we were all genuinely emotionally invested in that space. It didn't even feel like improv, just a good sense of community."

As more people began to join the group, Lotan also noticed a shift in the goals of the club. With each new club member, it became focused on improv as a skill. "It's really confusing," said Lotan. "On one hand, I appreciate the intimacy of a group of people who know each other really well, but that's not really the purpose of improv." Zeiger felt the same, which is why she had no audition process. All group members learned of the troupe through word-of-mouth.

Currently, the extent of the group's practice is weekly two-hour meetings; however, club members hope to eventually accumulate enough preparation for a show.

Improv shows are not like other theatrical events. There are no prepared dialogues or run-throughs, and all of the action happens purely and solely in the moment. Emulating the shows her troupe put on in high school, Zeiger explained how they were conducted. "One of us would step forward and ask for a one word suggestion from the audience, and the word that the

audience gave us, whoever it was would just talk for five minutes based on that word. We call it a monologue," said Zeiger. "Everyone else is taking what you say, and thinking of premises of scenes loosely based on what you're saying."

Lotan expressed total intimidation at the idea of doing shows, but spoke to how appealing that feeling has become since practicing improv. "There's something always that's going to make me feel a little bit vulnerable, and some challenge that I have to overcome," said Lotan. "I've gotten to the point where I feel comfortable enough in my quick improv skills that performing, while it is really scary, feels like the logical next challenge for me to take on."

Aside from the common belief that improv is a medium to make people laugh, improvisers have numerous reasons for their participation. Zeiger and Lotan both shared their favorite parts of improv. "If I had to pinpoint one thing I would say it's the challenge of trying to create a collective consciousness between you and the people on stage," said Lotan. "That's hard, but the fact that it's doable is a really cool thing. It makes me excited about everything else in life."

"It's sad, but it's also amazing," said Zeiger. "What you do will never be done again. The show that the audience sees is special for them, it's something they get to experience and no one will ever see again." Lotan added that she's not sure where the group will go in the future, but as for now, "It's hard to accept that it's just a club."



LITERARY MAGAZINE CELEBRATES 25 YEARS AT BARD

BY ACACIA NUNES

A man walks into the Olin atrium and looks at a Bard volunteer anxiously awaiting questions. "I'm debating coming to this thing," he says, to which the student replies: "You should." "Why?" asks the man. "Mary Caponegro is reading," he replies. The man, after signing up for a subscription, decides to stay.

The "thing" the man referred to was the 25th anniversary reading of the publishing partnership between Bard College and Conjunctions, a literary journal widely considered to be one of the most adventurous and influential in America.

The event, held on March 26, featured readings from six Conjunctions contributors, all of whom were also Bard faculty members. Vice President for Administration James Brudvig opened the event by introducing Conjunctions Editor Bradford Morrow, and described the journal as a "rich collection, which balances well known writers with exciting new ones." Brudvig mentioned late author David Foster Wallace as an example of these vibrant on-the-rise writers who began their careers through publication in the journal.

Founded by Morrow in 1981, Conjunctions went through 15 years with various publishers until it finally found a partnership with Bard in 1990. "It really wasn't until Bard decided to take on the project that Conjunctions found its perfect home," said Morrow, during a brief synopsis of Conjunctions history prior to the readings. Morrow also spoke about the five writers who would read after him. "Without all the hard ingenuity and persistence of all the wonderful people I work with here at Bard, Conjunctions...just wouldn't be possible," he said.

Of these many wonderful people, Morrow specifically mentioned renowned poet and Bard professor

Robert Kelly, "It was Robert who was crucial in bridging Conjunctions at Bard, and for that we can all be grateful." Morrow ended his introductions by reading a portion of his story "(Mis)laid" from the 41st issue of Conjunctions. In the spirit of collaboration, Morrow asked fellow Conjunctions contributor and Benjamin Hale to help him in reciting the story of the events of a man's life, written for two voices.

Each writer delivered different works for about ten minutes on a myriad of topics. What they all had in common, though, was a shared level of polished, thoughtful writing. To put any one adjective to their pieces would be unjust, but Morrow summarized the contributions well when he stated that they are, above all, superb.

Kelly read sections of his poem titled "Walking to Auschwitz," telling the story of his friend who walked from Budapest to Birkenau to channel his grandfather's World War Two experience. Weaving together history and personal experience, Kelly seemed to evoke a sympathetic response from the audience, the majority of which were Bard students and faculty. Mary Caponegro read next. Before she began her piece on the life of a young Catholic girl, she noted that Bard, as the home for Conjunctions, "feels like destiny."

Ann Lauterbach read a poem called "After After Nature." She spoke lightly and moved her left hand simultaneously, as though each word was instruction for an orchestra. Her poem addressed issues that she finds culturally relevant, while combining sharp description of the natural world.

Benjamin Hale trailed Lauterbach with a portion of his story about Bigfoot, or, as he called him, "brother who

comes back before the next very big winter."

Both Lauterbach's and Hale's works will be published in the next issue of Conjunctions, titled "Natural Causes." Though every issue of Conjunctions shares a distinct theme, Lauterbach joked that the process of naming each issue is "one of the great mysteries of life."

The sixth and final speaker was Francine Prose, who read an excerpt from her story that was published in the 53rd issue of Conjunctions. She describes the story as a "sketch for something larger." She did not know at the time of writing the short story that the "something larger" would turn out to be her renowned novel, "Lovers at the Chameleon Club, Paris 1932."

Bard has long been a place for writers to engage in the processes of bettering their work through collaboration. The partnership between Conjunctions and Bard is a direct result of that willingness to engage.

Under the leadership of Morrow, Conjunctions has become a trademark of dedication to the written arts. "For the journal to be part of a vibrant community of poets, novelists, short story writers, playwrights, essayists, and so forth, is frankly a magical and heartening thing," said Morrow.

In a reading by some of the country's most talented writers, the journal celebrated 25 years of partnership with an institution that continues to encourage engagement, enhancement, and the the sharing of incomparable writing. "As for the future I would only say that it's essential that I and my terrific Conjunctions staff and extended family of writers continue to engage our work with wonder, curiosity, and as much dynamism and energy as we can," he said, "The rest takes care of itself."

PAVLINA TCHERNEVA

SHE'S A SUPER STAR ECONOMIST

BY ARIELLE WIENER-BRONNER

Viral economic theory sounds like an oxymoron. But the work of Pavlina Tcherneva, an economist and Bard professor, recently caused a swarm of media attention, ending up on the Senate floor. A picture, the old saying goes, is worth a thousand words.

Tcherneva created a chart revealing the inequitable distribution of income gains during periods of economic growth. The striking visual illustrates that income gains of the past 35 years have primarily accrued to the wealthiest 10 percent of families. This is a shift from the pattern of the 1940s, 50s, and 60s where the majority of households shared the benefits of economic expansions.

This makes sense, as economic expansions are supposed to cause an improvement in incomes and living standards. But conversely, with every subsequent expansion in the post-war era, the bottom 90 percent of families have been receiving a progressively smaller and smaller share of the income growth. Even worse, since 2008 their incomes have actually fallen during the so-called recovery.

In 2013 Tcherneva presented her work at the Institute for New Economics Thinking conference and tweeted the chart shortly thereafter. It soon went viral on Twitter and was featured on all major news and radio outlets. An expert from the Pew Research Center called it "the most important chart of the year." Vermont Senator Bernie Sanders, the ranking member of the Senate Budget Committee, presented it on the senate floor earlier this year and regularly utilizes it in his speeches to illustrate how the rapidly worsening income inequality in the U.S. has decimated the middle class, and most importantly, that "trickle-down" economic policies do not benefit the majority of Americans.

Tcherneva is a macroeconomist with experience in empirical, theoretical, and policy-oriented work. Her research concentrates primarily on fiscal policy. I had the pleasure of speaking with her about her research and now-famous chart.

Tcherneva's recent research, culminating in the creation of the chart, asks a basic question: "When income grows, who gains?" She examined the distribution of income growth during economic expansions in order to explore the impact of different types of economic policies, or as she calls them, different "policy regimes."

After reviewing data collected by economists Thomas Piketty, author of "Capital in the 21st Century," and Em-

manuel Saez, Tcherneva found this conspicuous trend in income distribution. When I asked her whether or not she thought her work would affect change, now that it has been introduced in the political discourse, Tcherneva said, "It is important that Sanders is driving the message on the problems with inequality and other policy makers cannot ignore it. To that end, I feel that my research is making a difference."



Illustration by katie mcdonough

manuel Saez, Tcherneva has a long line of research dedicated to solving the income inequality she exposed. One policy approach is direct job creation programs. To tackle the unemployment problem head on, she proposes to directly employ the unemployed - those who would typically be workers at the lower end of the income distribution and have the greatest difficulty finding decent employment and keeping it. This safety-net would not only provide an employment opportunity in the public, non-profit, or social entrepreneurial sectors, but would also produce invaluable services for the community.

Also, larger-scale public spending is necessary to solve pressing social and economic problems. "Green jobs" can be designed to deal with environmental degradation or food deserts, by promoting alternative energy, local farming initiatives and sustainable agriculture. With pointed investments, these endeavors can be scaled up and produce

large social and economic multiplier effects.

Tcherneva explains that such a pro-employment program also "benefits the private sector by serving as a buffer - it is a policy that moves countercyclically, directly employing the unemployed in downturns when there is a shortage of jobs, and releasing them when better employment opportunities become available and private employers are ready to hire them."

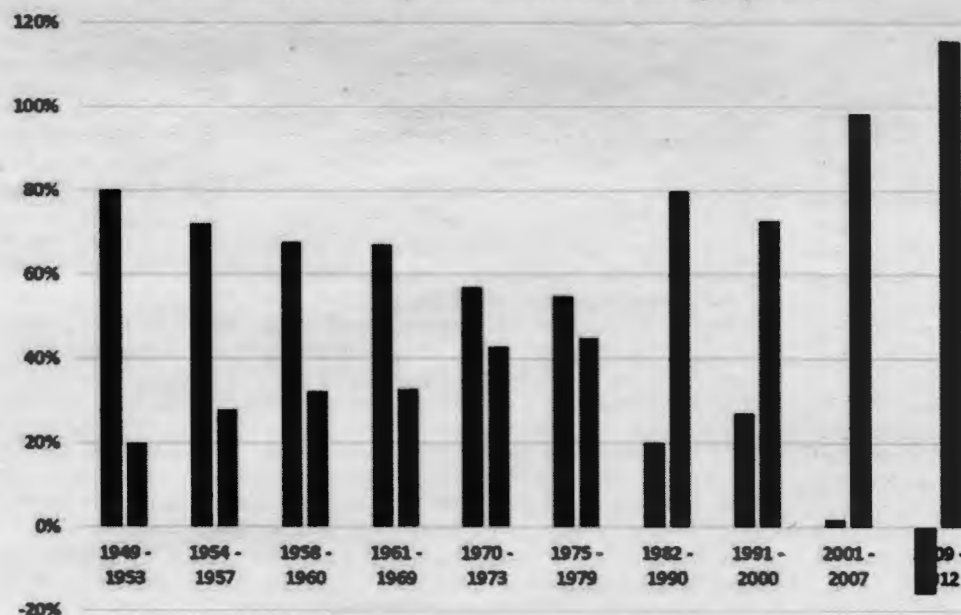
Tcherneva has studied similar programs around the world and argues that such a public employment program need not be government-run. In fact, Tcherneva prefers that is run by social enterprises that know the needs and resources of distressed communities well. This type of policy would help remedy inequality by improving employment and income conditions throughout the economy, and by lifting incomes at the bottom of the income distribution for those who are most likely to benefit from this program. The hope is that such a policy would prioritize full employment at stable and decent incomes that rise in tandem with growth and productivity.

Tcherneva's chart is exciting, not only as a visual tool that reveals the profound inequalities in economic growth, but also because it prompts a re-envisioning of economic policy. It is especially relevant to students who are fearful of entering a harsh, selective, and seemingly impossible to penetrate job market.

A lot of Tcherneva's research is inspired by New Deal-type policies around the world and her personal experience observing the transformational impact such programs have had on people and communities. Tcherneva explains, "The government already pays for unemployment, we all pay for it, for its financial costs and the real burden and social costs it brings. At the same time many people want to work, to contribute and to feel useful and valued. We have the potential to generate a lot of good. Why 'pay' for unemployment, instead of devising a program that allows the unemployed to do something worthwhile in our communities?"

After asking how her research will impact Bard students and other people entering the job market, she said "some counties are already seeing the merits in this approach. I am cautiously optimistic that in my lifetime this type of policy will become a reality in the U.S. as well."

Distribution of Average Income Growth During Expansions



source: Pavlina R. Tcherneva calculations based on Piketty/Saez data and NBER

■ bottom 90% ■ top 10%

UNCLE KEVIN WON'T LEAVE YOU BEHIND

BY GRADY NIXON

On the Thursday night before Spring Break, I found myself alone in Uncle Kev's van. Village Taxi, for those who have never been abandoned by a DD or Safe Ride, is Kev's company, and for countless Bard students, their only way home on a weekend night. Kev is large but unassuming. He is weathered from years of working in construction. If he looks tired, it's because he is. On this particular night, he tells me, he has been up for almost 18 hours already. We met up at 10 p.m.

At all times, his arms are locked to his steering wheel, and his gaze is unbroken. He stares straight ahead, and when I ask him if he ever gets distracted, he coolly responds, "No. I can't get distracted." I find this hard to imagine, given his clientele, but the more sober time I spend driving around with him, I begin to trust him at his word. More than anything, Kev is a man you can trust.

A few weeks ago, a rumor on Yik Yak hinted at the possibility of the relationship between his company and Bard coming to a close. The post suggested that Village Taxi would no longer provide service to Bard students. After speaking with Kev, it is clear that this rumor has no truth behind it. It was, however, believable. There are many reasons why Kev might not want to drive around at 4 a.m. on a Friday, and there are many reasons that we need him to.

In regard to the possibility of closing up shop, Kev said there is no reason for alarm. "Maybe because I was frustrated a couple weekends, but we're still out here. We aren't going anywhere." He did admit that he has "noticed a little difference" in students' behavior this year. The reason for his frustration had to do with an uptick in fare-jumping. He noted that, "with the van especially ... a lot of nights people were just jumping out of the van and taking off, which is kind of a problem."

I know few people at Bard that cannot afford a \$2 fare for a ride home, so I can only imagine that this behavior comes from a place of alcohol-fueled disrespect. But for someone like Kev, of course, this is only "kind of a problem."

There are other problems connected to the taxi business, such as terrible hours, loud passengers, vomit, and dangerous driving conditions. In addition to this, some people are less understanding than they could be. He mentioned that there are nights "people get frustrated because we can't get there right away." These nights, he adds, typically are the ones when he also gets "hundreds of phone calls." On the slower nights, he has a different issue. Since his business runs all hours, he notes, "it's tough sometimes staying out here all night and really not making anything." These problems could drive anyone to a point of giving up. But for Kev, this is all part of the job. It has been 24/7 for the past four years.

Before owning the taxi, Kev ran a bar. Not a drinker himself, he recalled that he usually ended up giving rides home to his patrons and friends. As a career shift, Kev decided to make a living off of something he enjoyed doing - getting people home safe. Although the glitz and glamour of the job might have worn off since he founded Village Taxi, he is still glad that he can help his community.

And he does. Due to the flaws of the shuttle schedule and the unreliability of Safe Ride - which he and I agreed has gotten much better - Kev is often solely responsible for getting a massive portion of Bard's party-going population home safe. If Village Taxi wasn't around to perform the service they do, more students would be stranded, more students might drive drunk, and Bard would definitely need to invest more into its shuttle system. Luckily for the community, Kev has no plans of stopping anytime soon.

As we drive, Kev tells me, "we've been a part of Bard's community for a long time...Bard is most of our calls, we give them the best deals." It's obvious that he values the relationship his company has with Bard. "We love Bard

kids," he concludes. At that moment, he gets a call from someone looking for a ride to the train station. His first word, as always, is "Taxi." After the girl on the other end says she needs a ride to the station tomorrow, Kev stops her before hearing the time. "You know the school has a shuttle going to the station tomorrow," he asks. The girl says that she needs to get there at a different time, or something else, I can't quite hear.

I have no doubt Kev would have said the same thing if I wasn't in the van. Kind-hearted businessman sounds like an oxymoron, but it's clear that to Kev, his bottom-line is not on his mind, helping people out is. I worry that Kev isn't looking out for his profit margins well enough. Over the course of the ride, he laments the early ending of the shuttle and says that he "would like to see it run till 2:30." He praises the strides Safe Ride has made, adding that "it'd be cool if they could get another van." He told me earlier that he recently helped get the Safe Ride van back on the road after it got stuck. Once he had helped push it out, he told everyone in his van to get into Safe Ride's, and left without collecting any money.

After he hangs up the phone, he finishes his train of thought, going back to the issue of disrespectful passengers. He says, "you can't ever look down on people... we're all human. I think there should be respect for everyone."

I ask him if he feels respected, or appreciated by the Bard community. Specifically, I ask him if any Bard official has ever reached out to thank him. He says that to date, no one has. "But it would be nice if [Bard said] listen, 'you get our kids home at night' not just to me but to all cab companies, anybody that helps out." It would be nice.

As I get out of his cab, I ask him if he wants Bard students to know anything. "I'm not gonna leave you behind," he says. We shake hands and he drives off.

"A few weeks ago, a rumor on Yik Yak hinted at the possibility of the relationship between his company and Bard coming to a close. The post suggested that Village Taxi would no longer provide service to Bard students. After speaking with Kev, it is clear that this rumor has no truth behind it."



photo by jackson siegal

CAPTURING HUDSON, N.Y.

BY JACKSON SIEGAL

photo by jackson siegal



Hudson, once a town where whalers hid their ships from the British, has changed a lot since its wild early days. Stephen Shore's "Hudson Project" class had the challenge of demonstrating the complexities present within the landscape of Hudson. "It's interesting to see nine people take pictures of the same place," said David Bush of the Photography Program at Bard. The show presented work from the first semester that ranged from more typical industrial images to interior shots of homes, as well as portraits. Within each student's finished prints, the subject of Hudson was in focus. The students used field cameras as their tool of expression and documentation. A rather cumbersome device, it allows for a large 8x10 negative, and results in a detailed and rich image. Field cameras allow for complete control over the finished image in a way that a standard 35mm camera used in introductory courses does not.

The choice of Hudson as the stage for the class results in varied works, mostly highlighting industrial and domestic architecture. Some structures presented were more rigid and geometric, while others were more passive in their framing. The field camera is the ideal device to construct organization out of complexities in front of the lens.

The works I saw could be identified as organizing a worn, diverse architectural and pseudo-urban environment. Without many markers of time or place, the landscape of Hudson reads as the classic American crumble town.

FOUR-D

PART PUBLICATION, PART INSTALLATION

BY MADI GARVIN

I enter the Old Gym and it feels quite different. There's nice music, and lots of chatter - what I would expect preceding an Old Gym event. However, chairs face each other, not toward a central performance space. This allows me to do some people watching: I see a group of older individuals, not Bard students, talk with each other. That is, until one of the men pulls out his iPhone and initiates a FaceTime conversation. It is clear that we live in an age bombarded by media and communication.

This idea is central to FOUR-D, a new publication funded by the Mellon Foundation grant that was awarded to the Experimental Humanities program last May. FOUR-D is the brainchild of junior Grace Caiazza, and is co-edited by Caiazza and fellow junior Lizzy Chiappini. The project is collaborative: visual, written, and performance artists contributed work that appeared in both the physical FOUR-D issue and its accompanying exhibition.

Behind the two facets of FOUR-D (a publication and an exhibition) is the question of difference among media. "I really value physical mediums, I really value live performance, I really value painting, I really value sculpture - things that are here and now, in one place, one time. That's a whole realm of media," Caiazza said. "I think that

the realm of text - it's portable, it goes anywhere, it happens mostly in your head - really contrasts that, and that's why in this project Experimental Humanities has taught me that it's most interesting to put two different media in conversation."

The event begins with a reading period during which attendees spend time getting to know the content of FOUR-D's written half. Eventually, the lights go down. The music fades. Chiappini and Caiazza open two massive curtains that had just bisected the Old Gym. What appears is a wonderland of visual art. Large paintings, video installations, and sculptural works fill the space. These works correspond to the written pieces everyone had read minutes ago.

In combining visual and textual media to create works of art, FOUR-D forces some artists to approach unfamiliar methods of artistic expression. "People kind of approached the project from what I think of as three directions: they could have had a physical piece that they wanted to manifest into a written piece, or a written piece manifested into a physical piece, or start with a broad idea and work at them simultaneously," said Chiappini. "We had an example of people who did each of those three ways of attacking the project."

While introducing the exhibition, Caiazza

mentions her fear of the internet and the digital. "I'm really a luddite," Caiazza said. "I'm very scared of social media platforms, and I'm really scared of what they do to our experience of art. It's so fleeting, it's just scary to me. So I wanted to make something that had that same collaborative spirit." So, for the FOUR-D exhibition, Caiazza envisioned a space in which different media and different people can come together in a physical way, like a real-world version of social media.

However, actual social media remains present at the FOUR-D exhibition. I can see people on their phones, texting and using various apps. There is one work of art, "Open Casket," by senior Henry Williams, which requires the viewer to peer into a box. In it are six tiny coffins, with a mirror on the farthest edge of the box. It creates a startling effect, as viewers see their own eyes when looking in. One man takes this as an opportunity to take an iPhone photo through the peephole: instead of seeing one's eyes, the image presumably shows the lens on a camera phone. However, this feels strangely apt: technology and media have always influenced the way we experience the world, and it is no different in 2015.



SOMETHING'S COOKING IN THE THEATER DEPARTMENT

BY PANSY SCHULMAN

This April, the Bard Theatre and Performance Program will present Arnold Wesker's play, "The Kitchen." Written in 1957, the play was originally set in postwar London. However, for Bard's current audience the director and cast adapted the play to the present day and changed its location to the United States. "There are a lot of antiquated notions in "The Kitchen", it's postwar, which is not quite as relevant now and so we've changed some things around. It makes more sense [now] in terms of this day and age," says cast member first-year Gideon Berger.

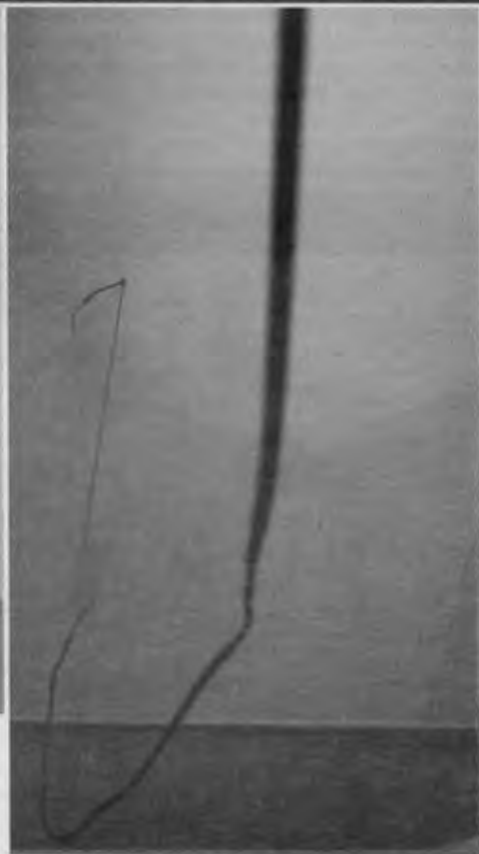
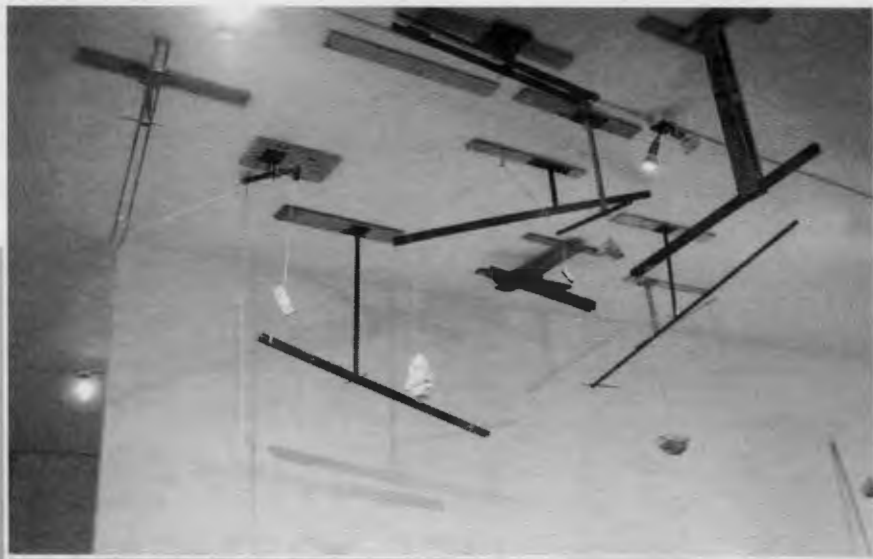
The combination of play's diverse staff and high-pressure environment makes for a plot rife with tension and drama. "The Kitchen" follows the interplay amongst the restaurant staff, composed of chefs and wait staff, and what unfolds in the environment of a high-intensity workplace. "There are various plotlines, but the centerpiece of the play is a cacophony of movement and sounds and relationships," said Berger.

"The Kitchen" explores more than the everyday, it's a social comedy that reflects Wesker's anti-capitalist sentiments. "Break the machines, smash their values," he wrote in a 1956 diary chronicling the play's writing process. He continues, "raise the man [the worker], for God's sake raise him or we shall all fall with our luxuries tumbling after." Berger concurs about the depth of the plot: "It's a portrayal of work but I think there's much more to it, it's a portrayal of relationships."

"The Kitchen" will run from Thursday, April 23 to Sunday, April 26. "Aside from being an amazing play," says Berger, "It's very unique and very different from any [production] I've ever seen or performed in. So, it's gonna be something new for anyone who's goes to see it."



photos by kirsten harvey



FEATURED ARTIST: LAUREN BARNES

BY ORI CARLIN

Lauren Barnes is a Studio Arts major who is currently working on her senior project. She works primarily in sculpture, specifically using mediums such as steel, concrete, wood, and electronics. This summer, she will be working as a technician for the Masters of Fine Arts program at Bard. Lauren is pretty cool.

FP: Where are you from?

LB: Detroit, Michigan. If you know the city well, I'm from Downriver.

FP: What artists inspire your work?

LB: Doris Salcedo, Lygia Clark, Gego, Virginia Overton, Rafael Lozano-Hemmer, Andreas Fischer, Roxy Paine and definitely Calder too. There are also artists whose work I greatly admire, people whose work has taught me a few things about living: Nao Bustamante, Yve Laris Cohen, Ralph Lemon, and Ana Mendieta, to name a few. I also find a lot of inspiration in people I meet on trains.

FP: What roles do physical properties, such as weight, play in your work?

LB: A lot of the time, I feel like solving physical problems using tension, balance, resonance, and weight allows me to confront things I don't feel like talking about. It's a process of trial and error that feels safer and more comforting knowing that my sculptures are outside of myself, like surrogates that take damage for me.

FP: How does functionality play a role in much of your work?

LB: I like to see functionalism as this unattainable perfection. I guess what I mean by that is as soon as I get something to fulfill a need or a desire, my needs or desires change. It's an endless industry of wanting. Success works as an idea, but doesn't make sense as an end goal. I guess what I mean is that failure is more important to me than success, even if it feels frustrating and disappointing sometimes.

FP: How does your process affect the meaning of your work?

LB: The process of breaking and repairing has taught me a lot. I guess I feel the most meaning when something breaks and I'm able to accept it as part of the process, instead of getting overly frustrated. In the end, it might make the work more meaningful. But it could also just come across as bad craftsmanship.

FP: What are you working on now?

LB: Pretty much a bunch of things that keep falling apart. The idea is to find a threshold with each one – the point where it is functioning, but struggling, or where it could fall, but it won't. Some things will eventually be touchable, pullable, loud, or moving, and some things will need to be silent or still. Sorry if that is vague. I don't want to give a whole lot away but the short list includes a diving board, a sunken bed, and a floundering umbrella. These things are going to be in a perpetual state of "hanging in there," as people tend to say to one another in passing.

FP: You helped start the Fund For Visual Learning, can you talk about what it is, why you wanted to begin the program and why it is important to you?

LB: The Fund for Visual Learning is a program that provides grants to students, both majors and non-majors, who demonstrate financial need and are enrolled in a Studio Arts course. The program can help students pay for costs anywhere from paints in a 100-level painting class to special mold-making compounds for a senior project. I was interested in starting the program because I don't think Studio Arts should be limited to people who can afford to pay out of pocket for materials, and I know that this is a concern shared by a lot of other people. I think it is particularly important that the program remains largely student-initiated and student-run in the future, too.

SEASONAL SUPPERS

OUR NEW MONTHLY FOOD COLUMN

We are housemates who love to cook. The kitchen is the largest room in our tiny third-floor Red Hook apartment, and we wouldn't have it any other way.

I was born into a family-run Italian specialty foods store in Orange, New Jersey. I spent most of the first year of my life in a playpen in Serafina's, which had been named after my maternal grandmother. It was where my older sister spent her childhood and where my mom grew up, worked, and spent thirty-eight years of her life. The store was also my grandparent's livelihood. They were most famous for their homemade cheese ravioli, in addition to other fresh pastas and Italian favorites. From holiday visits to Sunday gatherings around my grandmother's long oval kitchen table, food was and is of great importance to my family. Perhaps through osmosis, I developed a love for food, a relationship of nostalgia and excitement. Today, even if what I'm preparing is not Italian, whipping up a meal brings me joy and puts me at ease.

The same goes for Emma. Her family lives around the corner from the Morning Glory Bakery on Mount Desert Island in Bar Harbor, Maine. She has worked there every summer, baking breads and decorating pastries and cakes. Bar Harbor is a spring and summer tourist hotspot, and consequently has several eateries (some of which have been featured on Food Network). Food and family remain at the center of her household back home, as her mother's recipe book will tell you. Emma's passion for food comes both from memories of cooking with her mom and her time at the bakery. When she works there over the summer, she bakes 30 blueberry pies a day. The Morning Glory Bakery has some of the best Maine blueberry pies. While Emma's favorite thing to do is bake, she prepares delicious savory meals as well - which I have the good fortune of coming home to once in a while during these busy school weeks. More often than not, one of us manages to make a quick and satisfying dinner that we share with the other.

For the two of us, preparing meals or even a quick bite is a way to de-stress - to take a breath between class and homework or one paper and the next. A while back, Emma and I considered the prospect of starting a food column for the Free Press, in an effort to combine and share our passion for food and our respective academic majors: photography and written arts. Well now, here we are!

Something both of us think about in the kitchen are different ways to eat well and seasonally. At college, it is difficult to maintain a well-balanced diet, while keeping in mind which fruits and vegetables are in season. This article serves as the debut of our monthly series on seasonal suppers - a meal or two that utilizes ingredients that are in season and hopefully local. Surely, once the Farmers' Markets sprout back up this spring, we will use local produce, meats, and dairy products. From month to month, we hope to inspire ideas for packed lunches, dinner parties, and weeknight meals and ignite the culinary imagination with our recipes and anecdotes.

As we transition from this frigid and brutal winter to a beautiful Hudson Valley spring, we wanted to prepare a comfortable meal. For us, that means a lot of cheese and something for dessert! After some deliberation, we landed on a warm, cheesy, early spring vegetable risotto and a beet chocolate cake with honey glaze drizzle. We shopped at Hannaford and the Red Hook Natural Foods Store for some of the ingredients.

Risotto is a one-pot meal that is easy to prepare. Traditionally, risotto is prepared using Arborio rice, a rounded grain that has a chewy and almost creamy texture. We found the Arborio rice at the Natural Foods store, but it is also available at Hannaford. You can add all sorts of things to a basic risotto. For our early spring vegetable risotto, we added asparagus, peas, and shallots. This hearty and cheesy vegetable risotto is a satisfying dinner that can be prepared in a dorm kitchen, if you're not feeling Kline that night or you're still in your pajamas studying. It is also a perfect dish to prepare for a dinner party! The leftovers make a great lunch for the next day to bring to campus and have between classes.

BY JOHNNY CHERICHELLO



[THE RECIPES]

BY JOHNNY CHERICHELLO & EMMA RESSEL

Early Spring Vegetable Risotto
Prep Time: 15-20 minutes

Ingredients: (yields 4-6 servings)
 1 cup Arborio rice
 4 cups stock (chicken or vegetable)
 A bushel of asparagus
 1 cup peas
 2 shallots
 Olive oil
 Cheddar cheese
 Parmigiano reggiano
 Salt and pepper

Heat oil in large pan or pot. Chop vegetables (asparagus, shallots). Add vegetables to the pan with the rice. Sautee until asparagus is cooked through and the Arborio rice is slightly golden and translucent. Keep stirring constantly. Stir in chicken stock, about a half cup at a time, making sure the liquid is fully absorbed before adding the next half cup. Again, keep stirring to prevent rice from sticking to the bottom of the pan. Once rice is fully cooked, remove pan from heat and add cheese, salt, and pepper, to taste. And serve!

For dessert, Emma and I prepared a beet chocolate cake. The beets add a dynamic flavor and make the cake moist. This velvety cake tastes a lot like a devil's food cake, but there is a seasonal root vegetable inside! You can either boil or roast your own beets or buy them jarred/canned. We decided to add a honey glaze over the top of the beet cake. Other ideas: a light dusting of powdered sugar, a beet icing, or a chocolate ganache.

Beet Chocolate Cake
Prep Time: 15-20 minutes
Bake Time: Approximately 20 minutes

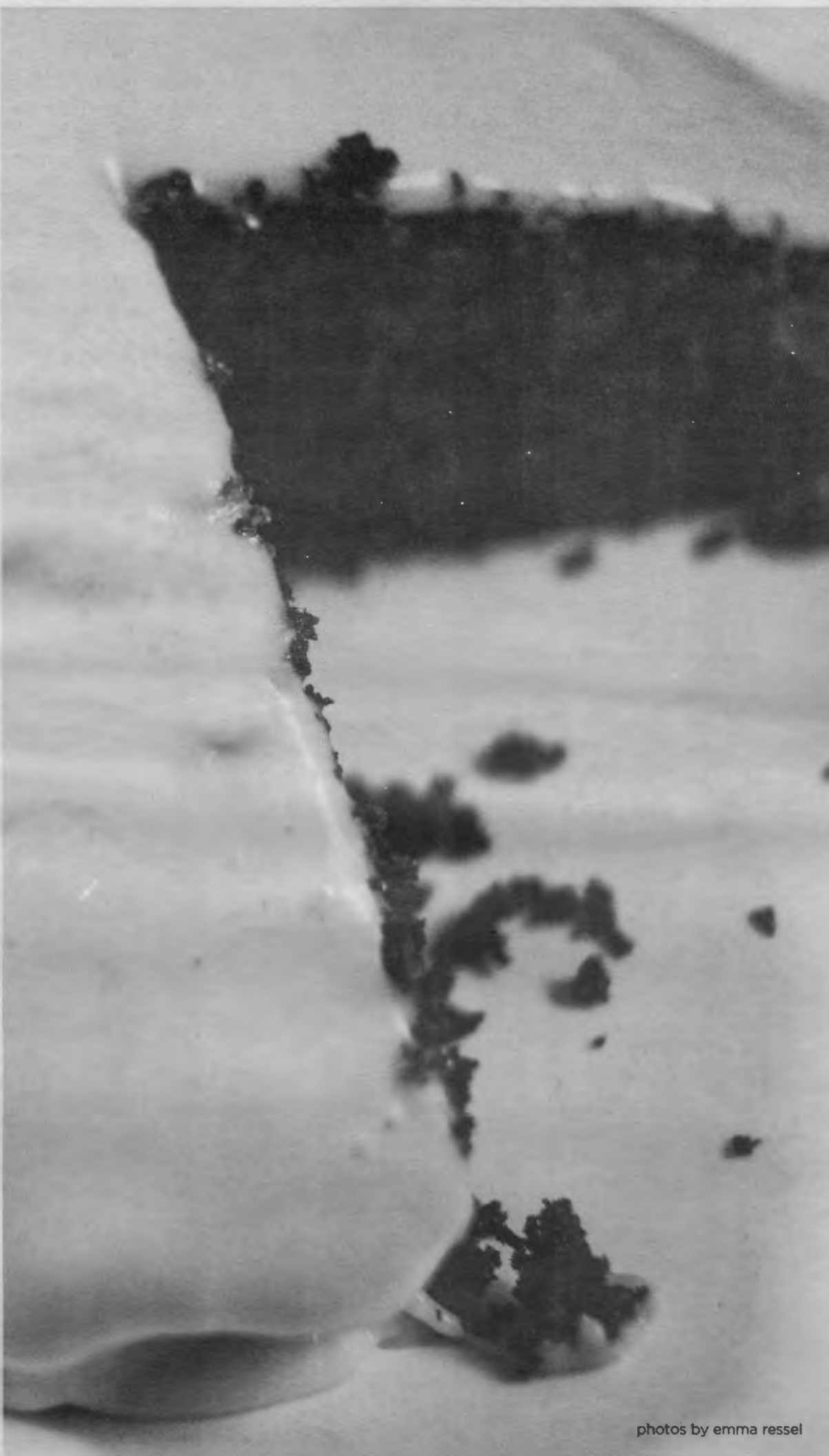
Ingredients:
 1 cup diced cooked beets
 1/2 cup cocoa
 1/2 cup oil
 1 teaspoon vanilla
 1 cup flour
 Just under 1 cup sugar
 1/2 teaspoon salt
 1/2 teaspoon baking soda
 2 eggs

Mix dry ingredients (cocoa, flour, sugar, salt, and baking soda) in a large mixing bowl. Then, blend liquid ingredients (beets, oil, vanilla, and eggs) together. Add the blended ingredients to the large mixing bowl of dry ingredients and mix all together with mixer or spoon. Put in a greased pan (square or circle) and bake at 350 degrees until a knife or toothpick comes out clean from center of the cake.

Honey Glaze

3 tablespoons Honey
 1 cup Powdered Sugar
 2 tablespoons melted Butter
 2 tablespoons milk
 1 teaspoon Vanilla

Whisk together honey, melted butter, milk, and vanilla. Then, slowly whisk in powdered sugar until the consistency matches that of a glaze. You can do without the honey for a basic glaze or substitute maple syrup in for the honey.



photos by emma ressel



Pine Warbler

The Pine Warbler is a little yellow song-bird that has just started to come back to the Hudson Valley after migrating for the winter. After this winter, I'm starting to think about migrating every November. What if Bard had a winter campus and when it started to get cold, all the students and professors packed up and moved south? Maybe winter Annandale should be in St. Barths.

Black Vulture

If I were a member of an opposing sports team, I might be a little intimidated by these birds circling above the soccer field. They are not the raptors after which our sports teams are named; they are vultures that mostly feed on carrion - a.k.a. dead and decaying animal flesh. Rogers estimates that there are over 50 black vultures that hang out on campus.



Common Pheasant

Bard freaked out when this bird arrived on campus. It became an internet sensation, even being posted on Bard College's official Instagram, and it inspired this article. But the story of the Annandale pheasant is a sad one. Pheasants are not native to the Hudson Valley. They are not even native to North America. Pheasants were originally found in Asia but have been bred as game birds and introduced all over the world. Rogers believes that because pheasants don't do particularly well in the North East, this bird was released to be hunted.



Bald Eagle

America's Bird is back from near extinction and soaring over Annandale. There is even a nest the size of a small car in a tree on Cruger Island and a few eaglets chilling in it. The bald eagle was once extremely endangered, down from about half a million bald eagles to around 900. This was due in part to the pesticide known as DDT, which made eagle eggs so thin that they would break under the weight of their parents. But thanks to the work of Rachel Carson and other environmentalists, DDT was banned and in 2007, the bald eagle was removed from the endangered species list.

Great Blue Heron

These birds return when the Hudson River and Tivoli Bays thaw. They stand quietly and motionlessly, wading in the water until they see a fish. Then, they strike with fury. These are huge birds that can grow up to four-and-a-half-feet tall. Their call sounds like a smoker wheezing into a microphone.



Canada Goose

The Canada goose is that big-ass bird you see in huge numbers chilling out in grassy fields. Remember when U.S. Airlines pilot Chesley "Sully" Sullenberger landed a plane in the Hudson River after it lost power? Well he had to crash-land because the plane struck a flock of Canada Geese, which disabled its engines. No humans were killed but a bunch of geese were. Even more die every year after the New York City government kills about 700 geese in their annual "culling" to protect air traffic near JFK. At least they give the meat to food banks.



Rusty Blackbird

These ordinary blackbirds will probably be extinct in our lifetime. Their population has already decreased by 80 percent due mostly to habitat destruction in wetlands where they breed. The words "rusty blackbird" perfectly describe how these birds look, not to mention and their call sounds like a rusty door in a scary movie. #SaveTheRustyBlackbird.



WATER COLORS BY AMELIA WALSH

BIRDS @ BARD

BY LEVI SHAW-FABER

Birds are everywhere at Bard and, as the spring rolls in, many species will be returning to Annandale from their migration south. We spoke to Environmental and Urban Studies professor, writer, and resident bird expert Susan Rogers about which birds to look out for this spring. Here are the top ten birds at Bard.

Pileated Woodpecker

These guys are the classic woodpeckers with bright red feathers on their heads. They pull bugs out of trees all winter, so these guys never migrate from the Hudson Valley. They attract their mates by drumming on the trees with their beaks. This tactic will probably not work for human courtship.

East Bluebird

These birds are blue - really, really blue. There are a bunch of blue-bird feeders on North Campus, so they tend to hang around up there. Fun fact: they are New York's state bird. You are probably going to use that fact next time you play trivia at Traghaven.



Eastern Screech Owl

These cute little owls, of about seven to ten inches tall, court their mates by singing spooky songs. Rogers claims that if you walk down Cruger Island Road and play a recording of this song from an iPhone app, they will swoop perhaps to find a mate. This can be an awe-inspiring interaction, but please, don't mate with a screech owl.





photo by benjamin barron

PICTURE THIS: THE STRUGGLE TO BE CASUAL-BUT-FASHIONABLE ON A THURSDAY

BY ERROL BILGIN & ADINAH DANCYGER

You are Andrea. You are an unmoderated sophomore. Age: 19. Sex: female.

It's 9:06 a.m. You have four minutes to catch the 9:10 shuttle. This is unlikely. You settle for the 9:50. But now risk sweating on the walk to Olin. You have 20 minutes to decide what to wear. Is it cold? I don't know. Yahoo weather says it's 28 degrees, the high will be 46. Feels like 31. You believe that the walk to Olin will add an extra 5 degrees. You look in your closet. Everything you own is hideous. You pull out that lumpy blue sweater. You will wear it as a dress. An extra 5 degrees, remember? Throw on some tights and those boots you saw a junior wearing (which you bought on Zappos hoping that she wouldn't notice).

9:23 a.m. You are running out of time. You want yogurt with granola. Sorry. Your hair isn't even done yet. Three options: L.A. high pony, N.Y. messy bun, or crunchy girl natural waves? But you just cut your bangs last night. High pony.

9:41 a.m. Your neurosis is catching up with you. It's time to walk-run to the shuttle. Catch a glimpse of your outfit in the Tivoli General window. You look like a B-Side Madonna. Get to the shuttle. Everyone is wearing a parka, Canada Goose, or a not-so flattering wool coat. Yahoo lied. It's 19 degrees. Are you over or underdressed?

10:01 a.m. You are running up the hill. You feel those five degrees. You are relieved: no one is smoking outside of Kline. You strut freely in your lumpy blue sweater to your history distribution class.

1:10 p.m. Rush hour. You walk down the steps to Kline. You recognize no one. You ask Donna for a lighter. Her '80s ensemble is better than yours. You stand alone, scanning the crowd hoping to find someone you know. Instead you see Carhartt, L.L. Bean, Timberlands, North Face, Mason Jars, Levi's 501 and 505's. Then you see a girl wearing bell bottoms, a sand-colored fringe jacket, and chunky shoes. You are in the wrong decade. You should have listened to your roommate who said the '70s were making a comeback.

8:14 p.m. You and your roommates make quinoa because you think this is good for you. You also douse kale in olive oil because you can't stand it raw. That's okay. Real concern: bar or no bar?

8:47 p.m. You feel like it's getting late. Your roommate with a better fake tan than yours bought a bottle of Evan Williams from the liquor store in upper Red Hook. It's pre-gaming time and you're feeling good. But you're still in your lumpy blue sweater and know it is better to change now than to make decisions after your third drink. You go to your room. What do you wear?

8:52 p.m. You're on Tumblr and the Sartorialist.

You think back to the '70s revival girl at Kline. You take off your lumpy blue sweater. You glance at yourself in your American Apparel mesh bra. Question: how sexy can you be in the '70s? You think about your bangs. You're trapped in the '80s. You go for the skinny jeans/crop top combo. Is it cold? I don't know. Yahoo weather says it's 34 degrees. Feels like 29. Three drinks at the bar equals 7 more degrees. You put on your leather jacket that you got from Zara. You wish it were a motorcycle jacket. If anyone asks, it's vintage. In your all black outfit, you wonder if you're taking the easy route. Or the hard route. You try some color. You put on a white fuzzy crop top you bought at the campus center vintage sale. '70s and '80s. You think: job well done.

9:52 p.m. Your friends say it's time to go. You go downstairs. Your roommates are dancing to Taylor Swift's "Style." They are two drinks ahead of you. They are wearing black skinny jeans, white crop tops, and leather jackets.

10:26 p.m. The walk from Feroe is freezing. An extra 7 degrees, remember? You walk to the Traghaven Whisky Pub, hoping that bouncer who let you in without an ID is there. He is not. You panic. You put your fake Maryland ID in front of your Murray's gift card. The girl in your ID is kind of preppy. Do you go home and change? Your roommates convince you that getting in is all about the entrance.

10:30 p.m. You did it. You are here. 19. Crop top. Leather jacket. You made it. You see that guy from L.A. who asked you for notes in an Art History class once. He is with a crowd of other boys at the D.J. booth-table. They are wearing: APC raw denim jeans, short sleeve button-ups they probably bought with their moms, and converse (from the '70s). Another accessory: they all have girlfriends. The girlfriends are wearing APC raw denim jeans, vintage sweaters they probably stole from their dads, and converse (from the '70s). You are defeated, but know that the Bard boy pool is temporary, right? You went to the city that one weekend and hooked up

with that really hot guy, right? Okay.

11:04 p.m. Six drinks later. Fourteen degrees warmer. The bar is packed. Thank god. Afraid to open your mouth that you might say something stupid to anyone you talk to, you struggle back and forth between the drunk crowd pretending like you're looking for someone. You get dizzy and need fresh air. You go outside. You don't know anyone, but you scan the crowd anyway. You see a boy and a girl. You've seen them before, but only at Murray's. You wonder: are they dating? You think the guy is straight, but when can you ever tell? His ambiguous girlfriend is wearing that leather jacket you've always wanted to wear but never thought you could pull off, the tailored Levi's 501's you could never find at Salvation Army, and the Opening Ceremony grunge boots to throw the whole thing off. '80s. Goals. Ambiguous straight boy is wearing a cropped Levi's denim jacket buttoned up all the way, plaid flare pants, unidentifiable chunky boots, and a beanie to throw the whole thing off. '70s. Goals. You want to stare, but not for long enough that they will notice. "I like your crop top," '80s Girl tells you. Ambiguous Straight Guy looks you up and down and you can't tell if he approves. You say thanks and go back inside. You're ready.

11:47 p.m. You are one more drink in. 3 more degrees. It's practically L.A. weather by now. You gain the confidence to walk to the D.J. booth-table. You scream over the vague disco and compliment the L.A. boy who asked you for your notes that one time. He doesn't remember you. You say, "Oh." You walk away. You think about that hook up in NYC and feel a bit better.

12:03 p.m. You walk into your house. You go to the kitchen. You open the fridge. You find your roommate's leftover pizza. You eat it. You open the cabinet. You find your other roommate's sunflower butter. You eat all of it. You feel nauseous and go to your room. You look in the mirror. Your crop top has a pepperoni on it. You remember that pizza shirt you saw on Tumblr. You drunk-buy earrings on Etsy.



photo by miles lim

ATHLETES OF THE MONTH

BY AVERY MENCHER

As a new feature of Athlete of the Month, the Free Press will now be picking one male athlete and one female athlete every month. This month's choices are women's lacrosse player senior Hallie Nolan and men's lacrosse player (and Free Press writer!) sophomore John Henry Glascock. A senior defender and team captain, Nolan has been a four-year soccer and lacrosse player, and captain of both teams her senior year. She leads the team in caused turnovers, and she has had two goals and eight ground balls through their first five games this season. Glascock, a two-year captain of the men's team and the starting goalie, was recently named in Lacrosse Magazine's weekly Honor Roll, and he was second in the country in saves per game last year.



Free Press: So what originally drew you both to Bard?

Hallie Nolan: Initially, it was the studio arts program and the liberal arts aspect of the school, but to be honest I wouldn't have known about it if not for Bill Kelly [head women's soccer coach].

John Glascock: I always knew I wanted to go to a liberal arts school, and this was basically my only option where I could go to a liberal arts school and play lacrosse.

FP: Were you both in leadership roles in high school sports?

JG: Yeah, I was the captain of my team my junior and senior year.

HN: Same, but just for soccer.

FP: What's your mindset like before a game?

HN: I'm more focused on getting my team ready, especially as a leader and an upperclassmen, because a lot of the freshmen are kind of all over the place with their energy, so it's hard to keep them focused and motivated.

JG: In high school, I always tried to get myself really amped up, but it never really worked. I was super inconsistent because of that, so I focus now on trying to adjust and relax before games. I'm with Hallie, like trying to get everyone on the same page...it's tough. It's tough to get an entire team thinking the same thing.

HN: In the locker room, I'm usually pretty quiet, until we have to huddle up. That's when I'll start to be more vocal, or when we're actually outside. The locker room is my own time.

FP: Hallie, what have you seen change since you've been here?

HN: I've seen a lot change. When I came here, the whole baseball field was just woods that kids would pee in behind SMOG. Besides the staff changes and the general population of Bard, we just have a stronger force in athletics than we've ever had before, and I think with the new coaches that we have it will only get better. We don't really have the results we wanted yet, but we're still on track.

FP: John, what do you want to see in the future?

JG: I just want to see the department continue to grow and become more of an integrated part of the college. Right now it's kind of like an "other." On campus it feels like a separate entity, and it would be great if there could be some kind of connection between the department and those outside of it. Apart from that, it would be good to see the coaches get compensated at

the levels that they deserve so we can remain competitive in the Liberty League. Once a coach builds up a record, how long is he or she really going to stay?

FP: What would you say to people that have a problem with athletes at Bard?

HN: I'd just ask people to actually come talk to us, instead of making assumptions. We're really not that scary, we're not the same athletes you had in high school. If we were, we wouldn't be at Bard.

JG: I would just say practice what you preach, honestly. If you're going to tell me to be accepting, then dismiss me for being an athlete, that's wrong. Instead of accepting people as a whole, it comes down to "Oh, I don't like athletes except for these few people."

HN: At the same time, I would also want the athletes to not be as defensive when something like that happens. You kind of just have to roll with it, because it's going to be a part of the culture until the athletic department and the school start working together as well.

JG: And there has to be an active attempt from both sides. As athletes, when we feel isolated, we further isolate ourselves. It just means we have to try harder. I know that I don't do enough to reach out to non-athletes, and I want to try, but it's hard. Especially with the time commitment, during the season, if I don't already have friends who aren't athletes, it's hard to keep up with that kind of thing. You just see people around the gym and you get comfortable with those people and that's how that happens.

FP: Do either of you have any superstitions or rituals surrounding athletics?

HN: I don't really have anything. Sometimes you show up late and you don't have as much time to get ready, or you have too much time to get ready ... just doesn't really work for me.

JG: I like to think I do, but I don't. I always thought it would be cool to have one, but I never developed it. Before the Union game [which was played in Florida over Spring Break], because we had so much time, I went to the fitness room [at the hotel] and just stretched for a full hour listening to motivational videos on YouTube. It really gets me going man, I don't know what it is. Other than that, I don't have like a playlist or anything.





BARDIVERSE

photo by jessica chappe



“MOVES & COUNTERMOVES” MOVES INTO CCS

BY KASSANDRA THATCHER

Sunday, March 29, 12:58 p.m.: The CCS lobby is alive with art enthusiasts, many of whom are Bard graduates, recognizable by both their taste in fashion and their excitement for seeing old friends and returning to a familiar place. At the entrance, just past the underwhelming spread of cheese and crackers, every visitor has the option to walk left or right. Each way leads to a series of exhibitions marked by interactive pamphlets that the guests can view. The title “Moves & Countermoves” appears to reference the spatiality of game strategy or, conversely, the relation of objects within an environment. Curated by Bard’s class of 2015 M.A. candidates at the Center for Curatorial

Studies, the series does just that.

Highlighting a distinctive relationship between interactive and “white-box” art, the exhibitions aim to explore “how display affects visibility and cultural dissemination,” as described in their mission statement. By drawing from the ideas of gameplay, and in turn, evoking a series of strategies, “we created this curatorial game,” explains curator Roxana Fabius, “and then responded to each other through these rooms. Each exhibition serves as a different strategy in itself.”

The strategies of which Roxana speaks come into fruition in a variety of forms; they range from exhibitions stimulating

conductivity and focusing on the proximity of individuals in relation to the artwork, to exhibitions focused on psychological processes – one of which hopes to send the visitors into a state of anxiety.

Of the exhibitions I have seen at Bard thus far, this series is the most effective in guiding the viewer’s experience; there is clarity in the movement, maintaining the viewer’s attention for the duration of the series, which, for our generation, is a feat in itself. It is curated with a sensibility geared toward aesthetics. “Move & Countermoves” is on view until May 3, 2015, Thursdays through Mondays, 11 a.m. to 6 p.m.



photo by rosa polin



FLEEING SYRIAN DETAINMENT

SANA MUSTAFA COMES TO BARD

BY MYA GELBER

Pacing around the crowded marketplace in Damascus downtown, Sana went over the map of the narrow streets in her head. Searching the market for her fellow protesters, she waited for the signal. It came, a whistle, and the screams began. "Freedom! The people demand change! The people want Assad to step down!" She feverishly shouted with the crowd. The chants only lasted for two minutes before the Shabihas, the Syrian secret police, began to fire on the crowd of protesters. This was her cue to start running.

In the chaos of the marketplace a Shabiha began to chase her, so she entered the first shop and went directly to the women's dressing room, where she knew men could not enter. Inside the dressing room two women hid her behind a pile of clothes, while the Shabiha asked the shop owner about a girl who he had seen entering the shop minutes ago. The shop owner, luckily anti-government, denied seeing a girl enter.

The Shabiha searched around the shop, but as it was still in the early days of the revolution, he did not dare enter the dressing room. Holding her breath, Sana waited for the shop owner to signal that the intelligence officer had left. Finally the Shabiha gave up and left, and the shop owner handed Sana a scarf so she could return home disguised.

In September 2011, her sister was not so lucky.

1 a.m.: Sana's sister, Wafa, had not yet returned home. There was a knock on the door. Sana opened the door to Wafa being held by a group of police officers. The two sisters were then handcuffed, blindfolded, and put in the back of van where their friend and cousin were also being held. Sana's blindfold began to slip and she knew where they were going: to Intelligence Agency 215 - 60 stories high, 60 floors underground. She was put in a small cell with her sister where they waited until the next morning to be interrogated.

"We couldn't even sleep because they could get into the cell and do anything to us," Sana said. They were interrogated separately, after they had rehearsed their stories all night. "They don't investigate you without beating you."

The interview lasted for hours, but she was finally released without her sister. She had no option but to leave Wafa, who was released four days later, but only after her family bribed the judge. "This did not undermine us, it made us more willing and sure we were fighting for the right thing, and we kept participating and organizing demonstrations. After the armed con-

flict started, we helped refugees and women's groups," said Sana.

Sana continued to protest the regime with non-violent activism until she left Syria on the May 1, 2013 for a series of workshops in Lebanon and Egypt on conflict resolution and peace-building. She was accepted to the six-week United States Middle East partnership initiative program at the Roger Williams University in Washington, D.C., which was scheduled to begin a month after her workshops.

Afraid that the Syrian border might close, her family suggested she spend the month abroad. Sana last saw her family in Lebanon in July. They believed she would only be away for those six weeks.

However, her father was detained by the Syrian Regime, just ten days after her arrival in D.C. Sana's mother and sisters fled illegally to Turkey. In Syria, when someone is detained, the government tries to detain the women in the family to put pressure on the detainee. "The women get sexually harassed or raped in front of the husbands or brothers to get information," Sana said.

Sana's program in D.C. finished soon after her family's escape, and she had to make the difficult decision of whether to stay in the United States or go back to Turkey. "I wanted to be with my family through all of this. I had to make a decision, I knew in the U.S. I can find opportunities, I can do something here, in Turkey there is nothing, so I decided to stay," she said.

Sana was alone in D.C. aside from one friend, and was left destitute since her father's detention meant all their assets were taken. Without papers or any income, Sana took various jobs in D.C. and moved a total of nine times to various friends houses. She was able to connect with Human Rights First, an NGO which helps refugees find lawyers for free in order to apply for asylum. In October they took her case and began the difficult asylum application, which she was granted in April.

After being granted asylum, Sana began to look for internships and found an Institute of International Education survey that matched Sana with Bard. Bard was understanding of Sana's situation and accepted most of her credits, enabling her to graduate in two years instead of four. Although her transition into the Bard routine was difficult after having developed a new life in D.C., classes at Bard and her work with the Center for Civic Engagement keeps her occupied.

Sana is still very engaged in the Syrian situ-

ation. But even after three years there is no information about her father. "We would love to believe he is alive and that one day we will see him, but at the same time this feeling of not being able to do anything just kills me," Sana said. The Syrian government denies having detained him. He was one of the front-runners of the non-violent antigovernment protests beginning in the early 2000s. Even three years after his detention, Sana's father is still her main motivator to continue fighting the Assad regime. "He is a man who will lose his life for his values, and that's why we participated in this revolution. Because we were raised on human rights values, we were raised on respect for one another and that's why we were the first who participated in the Syrian revolution ... this was the moment we knew to speak up and stand up for our country and our people," she said.

Since the beginning of the Arab Spring in Tunisia and Egypt, Sana and her family, along with many anti-government supporters, began to protest the authoritarian Assad Regime.

"We knew there was a price we were going to pay, we knew the day he would be detained was coming, but still, we wanted to protest," Sana said.

Over 400,000 Syrian people were being detained by the intelligence police, but this fact did not stop Sana and her family from protesting, but only made her more willing to fight for Syrian freedom.

The situation in Syria is no longer non-violent, it is an active and armed conflict between the various rebel groups, the Assad regime, and ISIS. Many Syrian citizens continue to support the regime, either for protection from ISIS or due to the many conspiracies that link rebel groups to the United States and Israel and Western influence. The unrest in Syria has allowed ISIS to take large portions of Syrian land - land that is both strategically and historically significant.

Sana does not regret her participation in the revolution or the price her family has had to pay, but after three years of armed conflict in Syria, she continues to hope for peace and freedom. Sana has lost six friends under torture after being detained and the rest have fled to work with NGO's.

"The revolution and the Syrian situation is not news for me, it is my life," she said.



WHAT DOES IT MEAN TO BE A BHSEC STUDENT IN THE YEAR 2015?

BY JOHANNA COSTIGAN

High school is hard. Out of all the necessary evils of adolescence, high school and its associated stresses are certainly among the worst. Luckily for New York City high school students, Bard decided to create a restructured high school experience.

Bard High School Early College (BHSEC) Manhattan is one of nine Bard high schools, located in different areas throughout the country. Its ideology is based on the fact that students who are eager and able to get a jumpstart on their college coursework should have the opportunity to do so, even if they have yet to graduate high school.

The school incorporates both a high school and college curriculum, so that students complete a high school curriculum in the first two years. The specific content of this altered curriculum is determined jointly by Bard College and the educational system in the city. The final two years of BHSEC employ a college curriculum. At the end of the four years, students receive a high school diploma and an Associate degree from Bard College. They then transfer to a four year college of their choice.

According to BHSEC's website, "Bard Early Colleges are premised on the belief that intellectually curious high school-age students, irrespective of background, are ready and eager to do serious college work, that their ambition should be taken seriously, and that a liberal arts education can effectively engage them and prepare them to excel as the next generation of leaders."

This perspective focuses on the ways that early colleges can benefit both their students and society. But there is also a simple practicality to the matter. Some students need to be challenged, and appreciate the ways Bard High school goes about procuring those challenges.

"For particular students, an ordinary high school experience is a bore,"

Stuart Levine said. As Dean Emeritus of Bard, former Academic Dean of BHSEC Manhattan, and current Psychology professor at Bard, Levine has a clear idea of the uniqueness of a BHSEC education.

"It's simply not to the advantage of students who are really interested in educational ideas and thinking," he said.

BHSEC is a public institution that is supported by the education department of New York. According to Levine, it was started as a result of a conversation between Leon Botstein and the chancellor of the city schools in New York City.

"Most of the high school experience in the city of New York is devoid of the level that certain students can achieve," Levine said. "So, maybe the last couple of years of high school in the city of New York is not up to the challenge that certain students would like to achieve. But Bard HSEC fits that bill."

Sophomore Bolivia Williams, an alumna of Bard Early High School Manhattan, greatly appreciates the educational experience she obtained at BHSEC.

"Being looked at as more than a high school student meant that they held us to higher standards, which had a very positive effect on me," Williams said.

"Attending a high school like BHSEC made the transition to college pretty easy, which is lucky. I came prepared for the course load because it was comparable to what I had in high school and I was already exposed to the way of thinking that Bard classes foster."

The mission of early high schools is part of Botstein's educational philosophy, which he wrote about in his book "Jefferson's Children: Education and the Promise of American Culture."

(IL) LIBERAL EDUCATION

A STORY FROM RUSSIA

BY VICTORIA SEMYONOVA

Imagine if today, in the middle of the term, your professor were dismissed without any comprehensible reason and no one else from the faculty were able to take his or her place. Or imagine if, in the middle of your work on the senior project, your academic adviser was fired and the reasons were obscure. That is exactly what is happening at Smolny College at St. Petersburg, a partner of Bard College in Russia.

At the end of March, two professors of the International Relations, Political Sciences, and Human Rights program at Smolny (also known as the Department of Liberal Arts and Sciences) were terminated by the administration of St. Petersburg State University.

One of the professors is Dmitry Dubrovsky, a well-known human rights activist, who headed the Human Rights track of the aforementioned program at Smolny and taught at Bard last semester. The other is Ivan Kurilla, a distinguished expert in U.S.-Russian relations, who began work on a temporary contract from the beginning of spring semester, and already had approval of the Academic Council of Smolny to join the faculty.

According to the administration, the reason for Professor Dubrovsky's termination was his failure to promptly sign the employment contract that led to the cancellation of the competition for his teaching position. As Professor Dubrovsky was unable to sign a new contract due to his participation in the academic exchange program at the university, he should have been provided an opportunity to sign it after his return. But he wasn't. And as a result, our department and the "International Relations, Political Sciences, and Human Rights" program in particular has lost a very qualified member of the faculty.

In the case of Professor Kurilla, it was stated that the competition for his teaching position was announced by mistake,

and it will not be renewed because there are enough faculty within the program. However, the last claim is far from the truth. Last year, the number of professors who taught courses had decreased, but the number of students increased. The other problem is that Professor Kurilla has already started to teach two courses at Smolny, and now the almost 30 students who enrolled in those courses may be left without a teacher.

As you see, even the official reasons are very vague. However, if you follow the news and know about authoritarian tendencies in Russian politics, you probably understand that the real reason is not the one stated in official documents. Unfortunately, that is how things work in Russia, especially when it comes to political and civil liberties. Many students, including myself, are convinced that the hidden cause of the terminations is the political beliefs of the professors. Both Dubrovsky and Kurilla share liberal views, openly express their thoughts on Russian policies, and criticize the government. To put it mildly, this type of political expression is not supported by the state.

Our case is not unique in this aspect. Last year, distinguished historian Andrew Zubov from Moscow State Institute of International Relations, Russia's well-known and prestigious humanitarian institution, was dismissed after he wrote a critical article on Russia's actions in Ukraine. The school's administration argued that Zubov acted very irresponsibly by expressing this critical opinion, which in fact means he was being deprived of his right to free speech. There are also other cases that indicate that our education system is strictly controlled and the diversity of opinions is suppressed. This, as we understand, affects the outcomes of the education.

Where do I begin?

All students are apprehensive about college. But Bard does its best to appease students' worries. Language and Thinking, attentive professors, and class discussions are all helpful resources that can take the weight and stress off the students' shoulders.

Bard teaches students to perform a close reading analysis, and choose whatever theme they would like to explore and write our thoughts alongside with the authors' thoughts on the topic.

The style of a Bard education maps out every student's level and weak points, which then builds up the discussions to allow everyone's ideas to be heard and discussed. Presentations are performed individually or with a partner and weekly writing responses are assigned, which help the students excel their understanding of the material.

Al-Quds Bard Honors College:

The college where nothing is right or wrong. Also, every opinion matters in conversation and in papers.

Benefits:

Every student receives two degrees, one from Al Quds University and the other from Bard College. Students do not have to leave the country in order to pursue the same education students receive at Bard College in New York because the program is the same. A student doesn't have to be an Arab American to enroll in Al Quds Bard Honors College because there are professors and writing tutors who help students with workshops and intensive courses to enhance their speaking and writing of the English language.

Before the fall semester of the first year begins, all students take a course titled Language and Thinking, which helps students understand what the upcoming four years are going to be like, from writing essays to reading them, as well as articles, short stories, etc.

Requiring this course demonstrates how sincerely the college cares about the students and how important it is for all of them to be on the same level. The courses Fysem, Sysem, Arabic Composition, and English Composition are all required by Bard.

The most important benefit for Al-Quds Bard Honors College students is that Bard students' financial aid is transferrable. The students given this opportunity will receive an education and experiences both in Palestine and in America, at no extra cost.

"We Are In This Together As A Team"

Al-Quds Bard Honors College allows its students to exceed their limits. The professors are always ready to teach, to listen to the students' opinions, questions, and interpretation of the texts. The classes are not solely based on professors' lectures, but rather, the discussion and exploration of texts. The kind of environment Al-Quds Bard offers allows the students and professors to learn from each other.

Nothing is impossible:

Through every semester and every class, students' ability to engage with texts and class discussion improves. They are shy at first and believe they don't understand the text, but once they realize they are free to have any thoughts or opinions, they can't wait to speak.

Students will reach the stage where if they raise their hand and are not picked on to speak, or not given the chance to speak, they will feel disappointed. The main goal of the Liberal Arts Program is to allow students to become open thinkers.

Once a shy student projects and participates, he or she becomes a role model for the rest who lack confidence until they realize their opinions matter.

Activities:

Al-Quds Bard College allows students a variety of activities like sports, music, and talent shows to be formed and practiced by the students on campus.

Conclusion:

Al-Quds Bard Honors College not only helps students succeed through close reading analysis or discussions but also prepares them for the future. When students graduate from Al-Quds Bard, they leave with a better perspective of their role in education. Students can continue studying to receive their Masters or Ph.D. in the United States. In the end, students will challenge the texts and authors, rather than being challenged themselves.

STARTED FROM THE BOTTOM NOW WE'RE HERE INSIGHT INTO AL-QUDS BARD HONORS COLLEGE

BY MAE SHUAIB



DEAR LEON, HERE ARE SOME DUDES WE WOULD LIKE TO HEAR AT COMMENCEMENT

MACKLEMORE & RYAN LEWIS: THE FACE OF RAP MUSIC



BY AVERY MENCHER, NIALL MURPHY, & GRADY NIXON

Bard is known for being a non-traditional, creative, off-the-beaten-path school. Who better to represent us and our collective vision than the undisputed face of contemporary rap: Macklemore. Think about it: he released his debut album without any major label, receiving four Grammy awards the same year. What else says unorthodox success like that? As the writer of the LGBTQ anthem "Same Love," he is widely known as the voice of the LGBTQ community, another congruent value between the rapper and Bard students. He even likes thrift shops! The kind of confidence and self-assuredness exhibited by his announcing: "what up? I got a big cock" screams commencement speaker material. Also, Ryan Lewis makes cool beats.



JESUS: SON OF GOD

BY GARRETT BOND

Every year, Bard administration pumps untold thousands of dollars into hiring a commencement speaker to spew the same pseudo-inspirational drivel to the newest class of seniors entering into the unforgiving and demanding post-graduate world. How many students goaded into false entitlement by four years at Bard need to be fed the lie that the knowledge they've acquired will give them some sort of leg-up in a world that doesn't care about them or their opinions? That's why Bard should spend its commencement money on resurrecting Jesus Christ, our true lord and savior.

I mean, just look at the list of Bard's former commencement speakers: Nancy Pelosi, Gabrielle Giffords, Cory Booker - all people who could not bring the gift of sight to the blind, turn water to wine (commencement after-party anyone?), or banish demons from the sick. Oh, and give me a call next time one of them dies for all my sins.

The time has come again for Bard to be the leader in social change that it always has been. It's time for colleges to focus their academic efforts on what really matters - not jobs, or employment, or feeding into the capitalist machine. Bring back Jesus. Be the change.



DAVID FOSTER WALLACE: R.I.P.

BY GRADY NIXON

Look, I know that he's long gone, but he has that classic commencement speech and I feel like it'd be a shame to not reuse it. I couldn't care less who reads the speech - we could play a YouTube recording of it or something - just so long as I can lie and say good ol' DFW had my school in mind when he was writing the thing. If it's a huge let-down the class of 2015 can collectively bury their faces in their robes, finding solace in the fact that this is just \$240,000 water.



LAIRD HAMILTON: BIG WAVE SURFER

BY SAM SMITH

A commencement speech should inspire and resound deeply in its listeners and a commencement speaker requires zeal, perspective, and grace. While this might seem like a comical gesture, I assure you that my appeal for Laird Hamilton for 2015 Commencement Speaker is as genuine and passionate as this man's love of big wave surfing. Laird grew up without his biological father, but as a young boy living in Oahu, he crossed paths with surfer and shaper, Bill Hamilton. The love of the stoke was ignited in young Laird and it began to burn bright. Since then, Laird has managed to move past his struggles to fit in on a predominantly Hawaiian schoolyard, and has been a pioneer in the surfing world and a catalyst in the popularization of big wave surfing especially. As he may be the unofficial big wave ambassador and recognized as a leading practitioner of the sport, I support Laird Hamilton to approach the podium on the day of my graduation and urge our administration to make it happen.

JAD ABUMRAD & ROBERT KRULWICH: VOICES OF RADIOLAB

BY MADI GARVIN



Am I proposing a commencement speech in the style of Radiolab? Perhaps. Abumrad and Krulwich's consistent curiosity and inquisitiveness are in line with the way that many Bard students approach their educations. On the show, Abumrad and Krulwich report on a variety of interesting topics, frequently of a scientific nature. Just like Citizen Science, the show aims to make scientific information accessible to the layman (if only Citizen Science would employ cool sound effects). But it's not all science-y stuff: you'll also find stories with historical, philosophical, musical, and literary slants. So many of the show's pieces give insight into human nature and the universe that surrounds us, echoing the question that Bard students consider every year: "What does it mean to be human in the year (2015)?" Plus, they speak for a living. It would be great.



BERNIE SANDERS: AMERICAN SOCIALIST

BY LEVI SHAW-FABER

Bernie Sanders, a senator for Vermont, is the only politician who knows what he is talking about. He doesn't just believe in climate change; he writes legislation to reverse its course. He doesn't just believe in lowering unemployment; he wants to put America to work by fixing our crumbling infrastructure. He once posted a C-Span video of himself speaking on the Senate floor and I was in between "House of Cards" episodes so I decided to watch. He was speaking about income equality and showed a shocking chart that claimed, among others things, that from 2009 to 2012 the income for America's top ten percent of earners had gone up over 115 percent while the bottom 90 percent saw their income decrease by over 15 percent. When the camera zoomed in on the chart, I noticed that in the byline read "Pavlina Tcherneva, Levy Institute, Bard College." Sanders' liberal economic views and belief in full employment puts him perfectly in line with Bard's economic outlook and his unwavering truth-telling is refreshing in today's politics.

IS THE BARD ATHLETIC DEPARTMENT BUDGET "SOUP NUTS?"

BY JOHN GLASCOCK

Both the Bard men's baseball and lacrosse teams went to Florida for training trips during spring break. Expenditures like spring break trips for athletes may seem excessive and unnecessary to some, but they are the industry standard for competitive college lacrosse programs. Training trips are a very common function for all sports, and they are often necessary to get the required number of games in the schedule to maintain accreditation with the National Collegiate Athletic Association (NCAA). Spring break trips are funded depending on the age of a program. The first year that a program exists, the athletic department pays for all of the expenses. In the second year, the burden is split 70/30, with the athletic department paying for the bulk of the trip. A program must pay for 40 percent of the trip in the third year, and the burden of expenses on the team itself increases every year.

Before spring break, I spoke with Director of Athletics Kris Hall and Vice President for Administration Jim Brudvig about the athletics budget. I sat in the waiting room of Brudvig's first floor office in Ludlow as Hall watched me frantically reviewing my notes. She offered suggestions for the interview and assured me that it would be comfortable. Still, with the formal backdrop of an administrative office, I was sure that the interview would yield nothing of substance due to my inability to connect with Brudvig. When he welcomed me into his office, however, Hall's reassurances were reinforced by the Brudvig's overwhelmingly amiable demeanor. It was clear from the start of the interview that Brudvig is an advocate of athletics, but, more importantly, an advocate of a culturally diverse student body.

In its entirety, the athletic department budget is \$2 million. That figure includes salary expenses, facilities upkeep, and supplies for varsity and intramural sports. Compared to other schools in the Liberty League and around the country, \$2 million is "soup nuts," according to Brudvig. Bard's budget for athletics includes the same static costs as other schools, including transportation to games, payment of referees, and basic support of student-athletes. Consequently, Bard's coaches are "compensated at the lowest extremes of acceptable" and are barely competitive with other schools despite an equitable talent level.

About half of the budget accounts for the salaries of the coaches and administrative staff. There are more than 20 people in the athletic department whose salaries come from this part of the budget. The current ability to pay is simply not competitive in the Liberty League. Many of the coaches in the league are long-term, and

Liberty League schools have the resources to retain them. If Bard hopes to retain the incredibly talented coaches already on staff, the appropriate resources must be made available.

Last fall, the men's lacrosse team lost Head Coach Tucker Kear to Dartmouth College, a Division I Ivy League school. Brudvig said that "Kear's heart was here [at Bard], but the money was up there." Indeed, it speaks volumes that Kear, a man with a newborn baby, would be willing to move his family for a switch from a head coaching job to an assistant job, clearly demonstrating the discrepancies in Bard's budget. The men's lacrosse team did have the fortune of having a talented young coach take over in the wake of Kear's departure, but teams may not always have that good fortune. For Brudvig, having strong coaches is essential because strong coaches "teach more than just sports...they're recruiters, teachers, and coaches."

Despite relatively modest resources, the athletic department is able to do a lot with the money that they are appropriated. Brudvig praised Hall for her uncanny ability to "stretch a dollar" and her capacity to handle the responsibility of hosting more events than any other institution on campus with "grace and efficiency." In her 25 years at Bard, Hall has gained the respect of the college presidents with whom she has crossed paths and the consensus is that "you don't find anyone like her." In a humble response, Hall made sure to note "the athletic department wouldn't have what it does have without Jim."

Hall and Brudvig demonstrate the growing relationship between the athletic department and the administration. The basic processes for allocation of funds to the athletic department are similar to that of any branch within the college. Despite the increasing allotment of funds for the athletic department, the wish list is still incredibly long. The coaches must submit a budget to Hall, who has autonomy over the final proposal. Every coach's budget includes things that his or her team needs specifically and each student athlete on a given team gets about \$80 for the necessary gear. Hall then submits the budget to the Controller's Office. From there, the Controller aggregates the budget and the proposal is presented to the Board of Trustees. After the board makes a decision on the budget, it is given back to Hall and finalized in September. Brudvig is only directly involved with the athletic department in the formation of the budget when new personnel is hired. With six new teams in five years, the success and recruiting demands that coaches have to meet are becoming

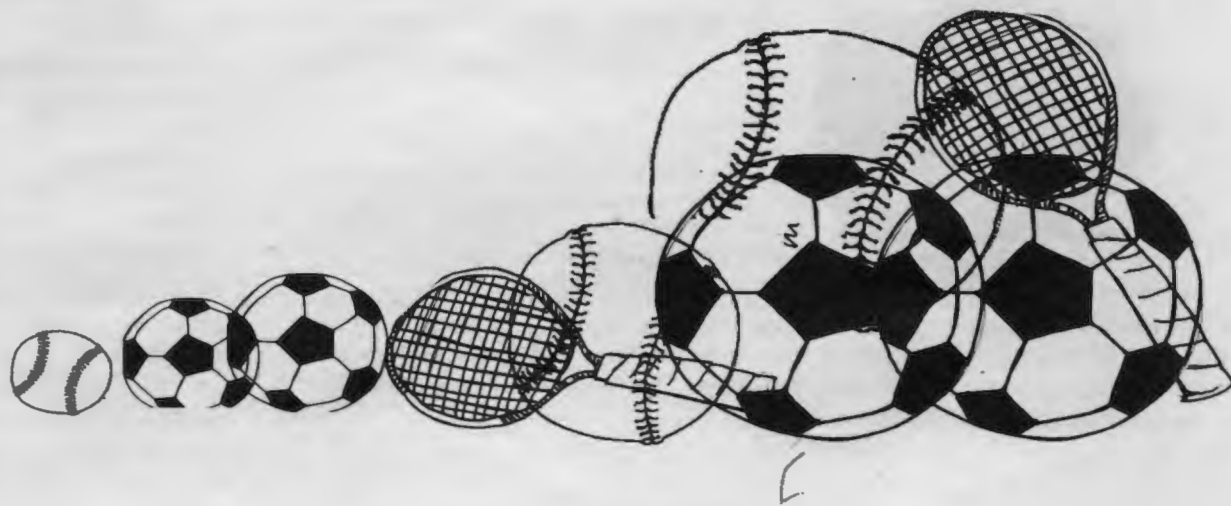
more intense. Hall and Brudvig cooperate to ensure that the right people are leading Bard's student-athletes.

As former student-athletes themselves, both Hall and Brudvig believe that investment in athletics will only have a positive effect on Bard's developing culture. Hall pointed out that "if we constantly compare ourselves with other schools we could be joyless," but was quick to indicate that the reason we are not joyless is because of "how wonderful our students are." Brudvig, a wrestler in his college years, noted that he wants to make Bard a place that was attractive to someone like him when he was looking for colleges. He justifies the investment in athletics by drawing on his own experiences. As a chemistry and philosophy major, Brudvig enjoyed spending time with his fellow students and lab partners, but does not meet up with former classmates the way that he reunites with the teammates, whom he considers brothers. For them, "it wasn't about wins and losses, it was about the relationships" and the personal growth that came with investing their time in athletics.

Brudvig maintains that investment in athletics is an investment in the type of student that Bard wants. Individually, he believes, athletes have a talent and a skill that they need to express, and spending money on an individual who is able to do that "makes this a better institution." He justifies this statement by affirming that Bard is not the only institution that believes spending money on athletes is a positive investment. Brudvig uses Williams College as an example of an institution that is academically revered and has no intention of getting rid of or downsizing its athletics program - they currently have one of the top ten D-III men's lacrosse teams in the country.

Perhaps Brudvig's most powerful argument is that Bard is not putting money into sports, but rather "putting money into students who play sports." No one is saying that everyone has to play a sport if the college supports it, the same way that people do not say that everyone has to dance or act or play an instrument because the college supports it. There has also never been a rule that sports have to be an exclusive activity. For the roughly 250 Bard students who are athletes - about an eighth of the school's population - sports are an integral part of the college experience. Brudvig sees Division III sports as an opportunity for potential excellence with the expected element of competition, but also sees the opportunity to grow as the most important residual effect.

illustration by gilda gross & mya gelber



YET ANOTHER OPINION FROM A WHITE GUY... SORRY

BY SAMUEL MILLER



When I commit an act of micro-aggression, it is always my fault. I cannot be clearer that as a white male, it is not the job of others to tolerate my ignorance, no matter how unintentional it may be. This should be a rule for all other white males reading this. We have been born into a privileged life and thus have the distinct responsibility of educating ourselves. We should not argue when we offend. Rather, we should apologize and learn. If you think being conscious of the sensitivities of others is censorship, then you are wrong.

I was asked to comment on the recent social justice education petition put out by the Bard Student Government and I thought I'd start by getting some of the ridiculous notions about social justice out of the way. Now, for all those in fear of this petition, I say: worry not. Social justice is not a scary thing. It does not mean you will be imprisoned or put on trial for being a person of privilege.

I think of social justice as a general concern and awareness for matters of race, sexuality, gender, and the plethora of other intertwined political issues in the world. Social justice is also the idea that all the disenfranchised people out there deserve the same access to safety and comfort as the most privileged folks. Social justice is not some bizarre act of retribution or revenge against the privileged. Rather, it is a conscious effort by privileged people to raise awareness of difficult political issues that otherwise would not receive proper attention.

Furthermore, social justice education involves building awareness of micro-aggressions, which are seemingly harmless phrases and ideas which are actually steeped in hostility towards anyone outside of the privileged majority. We desperately need this kind of education at Bard and we desperately need a petition like this.

Let me illustrate social justice for you with a joke: A straight, white cis-male walks into a bar. The bar is filled with people of different races, ethnicities, sexualities, and genders. As they often do, this SWM ends up saying something shitty to someone in the bar. For example, he calls a person with a trans history by the wrong name and wrong pronoun. To make matters worse, when the person corrects him, he argues and accuses the trans person of being hostile and censoring him.

This is not a joke at all. It's actually something people have to deal with everyday. And believe it or not, an act of micro-aggression is not always

something you can shake off. On the contrary it can be an extremely hurtful and anxiety-inducing act.

So, what's the real-world impact of such negativity? According to a study by the Williams Institute, somewhere between 42 and 46 percent of trans people have attempted suicide. A vast reservoir of similar statistics can be found with a simple Google search and this is upsetting. It needs to change. Everyone is entitled to the comfort of knowing they will not be harassed in everyday conversation. Unfortunately, I hear of incidences such as these all the time at Bard. I'm sure even I am culpable for letting such an aggression slide or making an ignorant comment. That is why we need this petition. Bard needs to amplify the educational resources available to combat such ignorance. In doing so, we will take necessary steps towards establishing a safe and accepting campus.

Now, it does not just end at micro-aggressions. People of color, trans people, and anyone labeled as "other" are disproportionately more likely to be victim to violence in their lifetime. We see it on the news everyday and while I have not directly witnessed an act of violence towards a disenfranchised person at Bard, the unfortunate truth is that it probably happens more than we know. This is why demonstrations such as Bard's Vigil for Michael Brown are becoming increasingly necessary.

Bard has a public image as one of the most progressive colleges in America. Our policies are repeatedly covered by reputable news sources and because of this unique public position, we must set an example. We must become ground zero for combatting these acts of aggression through education. Racism, transphobia, and other acts of aggression are just ignorance - plain and simple. As an educational institution, it should be our school's goal to take an active stance towards correcting such ignorance through instructional resources.

Many will critique the actual wording of the petition. I have heard many fearful Bardians whisper about it being "so vague." But it is not vague and it is not flawed. Debate over semantics will only delay taking a very time-sensitive stance. The petition asks for five simple acts, all of which immediately identify Bard as a school that will provide a wholesome curriculum at least partially dedicated to bring awareness to racism and other pressing issues in America and around the world.

photo by mya gelber

BARD DIVEST DOESN'T NEGOTIATE WITH TERRORISTS

BY ARMAAN ALKAZI, EMILY BROWN, CONNOR GADEK, SAGIV GALAI, CHARLOTTE HELTAI, JACKIE MERRILL, LAURA THOMPSON - MEMBERS OF BARD DIVEST

I had never been exposed to gas bombs until I became a student at Al-Quds Bard. It is not just once a month or a semester. It is weekly, sometimes it is every two weeks. You can't predict when the Israeli military is going to attack. During the last Gaza war it was on a daily basis. All classes were canceled and everyone had to run home. You can never get used to the effects of teargas. Your nose will burn, as will your eyes, which will start tearing up. You cannot touch your eyes, and you will start coughing so hard. That is the normal case. Some people just collapse when they get hit by gas bombs. In every attack there is always a casualty. Sixteen thousand students are running and scared and you would never know where the gas bomb is going to hit. No matter how tough you are, the gas will get through you. Gas bombs became our new oxygen.

— Rashed Jayousi, Al-Quds Bard '16

Students at Al-Quds Bard in Abu Dis, Palestine are subjected to a totalizing system of brutal domination. The Israeli military occupation began in 1967 and recently re-elected Prime Minister Benjamin Netanyahu has made it clear it will extend indefinitely into the future. Israel killed more Palestinians in 2014 than in any other year since 1967. Yet, Bard College continues to invest in corporations that profit from the oppression of our fellow students in Palestine.

The occupation involves controlling Palestinian movement through a system of checkpoints, segregated roads, and a wall that divides communities. It involves banning protests, arresting political leaders, and imprisoning activists in administrative detention without charges. It involves a surveillance system that turns Palestinians into military pawns by blackmailing individuals: for example, threatening to publicize intimate details like their sexual orientation. It involves the destruction of Palestinian homes. It involves the unilateral murder of Palestinians who Israeli soldiers have deemed dispensable.

Bard portrays itself as a beacon of liberal politics, but student tuition is invested in corporations that facilitate the oppression of Palestinians. These corporations include Boeing, Caterpillar, Hewlett-Packard, Lockheed Martin, and United Technologies. Bard regularly invests in these corporations; they cycle in and out of the financial portfolio, one may go missing from year to year, but our commitment to them is constant. They always come back.

Boeing, Lockheed Martin, and United Technologies produce and sell military aircraft, weapons, surveillance technology, and drones to the Israeli Air Force. Since the early 2000s, Israel has used weapons and aircraft manufactured by these three corporations to bombard Gaza. During Operation Cast Lead and Operation Protective Edge, the bombs and missiles manufactured by these corporations killed more than 3,000 Palestinians, including

more than 800 children. The weapons and military aircraft used in these attacks include Boeing's GBU-39 Small Diameter Bombs, Lockheed Martin's AGM-114D Longbow Hellfire missiles, Lockheed Martin's F-16 fighter jets, and United Technologies's Apache helicopters.

Construction equipment and military machinery produced by Caterpillar has been used to demolish Palestinian houses in occupied territories, build the Apartheid Wall, create roadblocks, and obstruct protests. The armored D9 bulldozers have been used - according to the 2009 Goldstone report - in the systematic destruction of homes, schools, hospitals, mosques, water treatment facilities and orchards during Operation Cast Lead. Since the beginning of Netanyahu's term in 2009, the United Nations Office for the Coordination of Humanitarian Affairs has reported that Israeli home demolitions have displaced 3,799 Palestinians.

Hewlett-Packard (HP) provides identification and technological services to the Israeli occupation forces and enables the restriction and surveillance of Palestinian movement across checkpoints inside the West Bank. HP is responsible for designing the Basel system, an automated biometric control system used at all major Israeli checkpoints in occupied Palestine. HP provides services and technologies to two of the biggest Israeli settlements in the West Bank, Modi'in Illit and Ariel. Such towns are merely two of more than a hundred settlements built across the Green Line (demarcated within the 1949 Armistice Agreement) which are in violation of the Fourth Geneva Convention. In addition, HP provides services and equipment to the Israeli navy, which is responsible for the naval blockade of Gaza.

The technological support and military capabilities supplied by these corporations have contributed to the increasing sophistication of the military occupation. The systems, aircrafts and bombs provided by these entities, have innovated the repertoire of violence employed by Israel's security regime. They have expanded and transformed the means of control which constitute Israel's violation of International Humanitarian Law and fundamental human rights conventions.

In 2005 Palestinian civil society (over 170 Palestinian organizations) called for the boycott, divestment, and sanction of Israel. This call was answered by universities, churches, and other organizations, including: the University of California, Berkeley, Irvine, Riverside, San Diego, Santa Cruz, Los Angeles, Davis, the Loyola University, Chicago and Stanford University, the Presbyterian Church (USA), the United Methodist Church, the Mennonite Church, the Quaker Friends Fiduciary Corporation, and Teachers Insurance and Annuity (TIAA-CREF). Student resolutions calling for divestment have passed at countless other colleges and universities.

These colleges and organizations have divested

from corporations profiting from the Israeli occupation, because investing in corporations such as Boeing, Caterpillar, Hewlett-Packard, Lockheed Martin, and United Technologies is morally reprehensible. What is even more so is for Bard to create a campus in Palestine, educate Palestinian students, hire Palestinian faculty and staff, while simultaneously profiting from the occupation.

Divestment is the first act. There are two main arguments to stay invested in these corporations. The first is to maintain our ability to reform their policies through the shareholder-voting process. However, these multi-billion dollar corporations are not going to stop supplying Israel with weapons, aircraft, technology, and construction equipment because of a shareholder resolution coming from Bard College. These corporations make billions of dollars from subjugating and killing Palestinians. We don't negotiate with terrorists - fuck these corporations.

The second argument against divestment is that it has no material effect, it is merely a symbolic act. This is misguided. There is a reason why the Israeli government has made it a civil offense for an Israeli citizen to publicly call for or endorse the boycott, divestment, or sanctioning of Israel. The Israeli government is obsessed with its image in the international arena, and divestment highlights Israel's violation of international law and human rights. As long as Israel is terrified of these tactics implementing them garners tangible results; symbolism matters. Similar measures were recently introduced by two United States Congressmen, Rep. Doug Lamborn and Rep. Ron DeSantis, who have proposed the "Boycott Our Enemies, Not Israel Act." This is a legislative attempt to thwart growing support for the BDS (Boycott, Divestment, and Sanctions) Movement by demanding that all contractors of the US government (including organizations and educational institutions) certify that they have not boycotted the Israeli State. This fearful response is evidence of growing delegitimization of Israel's occupation.

We, the students of Bard Divest, refuse to participate in the oppression of our peers at Al-Quds Bard. We welcome you to join us in this refusal, and urge our college to join the other universities, colleges, churches, and organizations in divesting from the Israeli occupation of Palestine by permanently ending our investments in Boeing, Caterpillar, Hewlett Packard, Lockheed Martin, and United Technologies.

Our campaign starts now. You've seen our posters - you'll see us more and more as the semester goes on. Until Bard divests from these corporations, we will be providing education, passing out petitions, protesting the Israeli military occupation, and standing in solidarity with Al-Quds Bard.

We - students, faculty, staff, parents - can and must pressure Bard until it divests from the military occupation of Palestine.

DEAR DUTCHESS COUNTY SHERIFF'S DEPARTMENT:

Friday night I went to a party in a small one-bedroom upstairs apartment in Tivoli. It was a classic Bard get-together with about 50 students drinking beer, listening to hip-hop, and shooting the shit. That's why I wasn't surprised when at about 1:30 a.m., a student announced that the police were there and everyone had to leave. This is the routine for Tivoli parties: you get there, you hang out for an hour or two, the police come, and you go home.

But the situation at Friday's party was different. When I walked out of the party, I saw that there were two cops standing on the stairs making sure people didn't bring their beers outside. That was perfectly reasonable. It got weird when I noticed that there were two more cops on the porch, just standing around, and then two more cops on the sidewalk not really doing anything. There were six cops in three cars at a Tivoli party with no more than 50 people inside.

It was hilarious. People were taking Snapchats of all the police cars parked outside. If you drove by and didn't know what was happening, you would have probably thought it was a hostage situation or a meth lab bust. And the party wasn't even loud. Senior Diego Barnes, who spoke to the police outside the party, said that this was a preemptive strike and the officers had not received a noise complaint. Barnes said, "Too many people present was the only thing [the officers] ever accused anyone of."

This is upsetting. When the police crack down on such small events, Bard students are forced to socialize further and further from the center of Tivoli. This increases the number of people walking on the street at night- a deadly activity.

Six cops in three cars at a tiny Tivoli party makes for a funny night, but it has very real implications. It is easy to think that the police in Tivoli have nothing to do. The town has very little crime. But we all know that the streets of Tivoli are not as safe as they seem. This is why I would ask that the Tivoli Police department start doing their job and start looking for drunk drivers. There is no need to send in the troops to a little get-together in a one bedroom apartment. Every minute that a police car is parked in front of a party and the cops are loitering on the sidewalk is another minute that they are not on the road looking for those who make our town unsafe.

Sincerely,
Levi Shaw-Faber
Editor-in-Chief

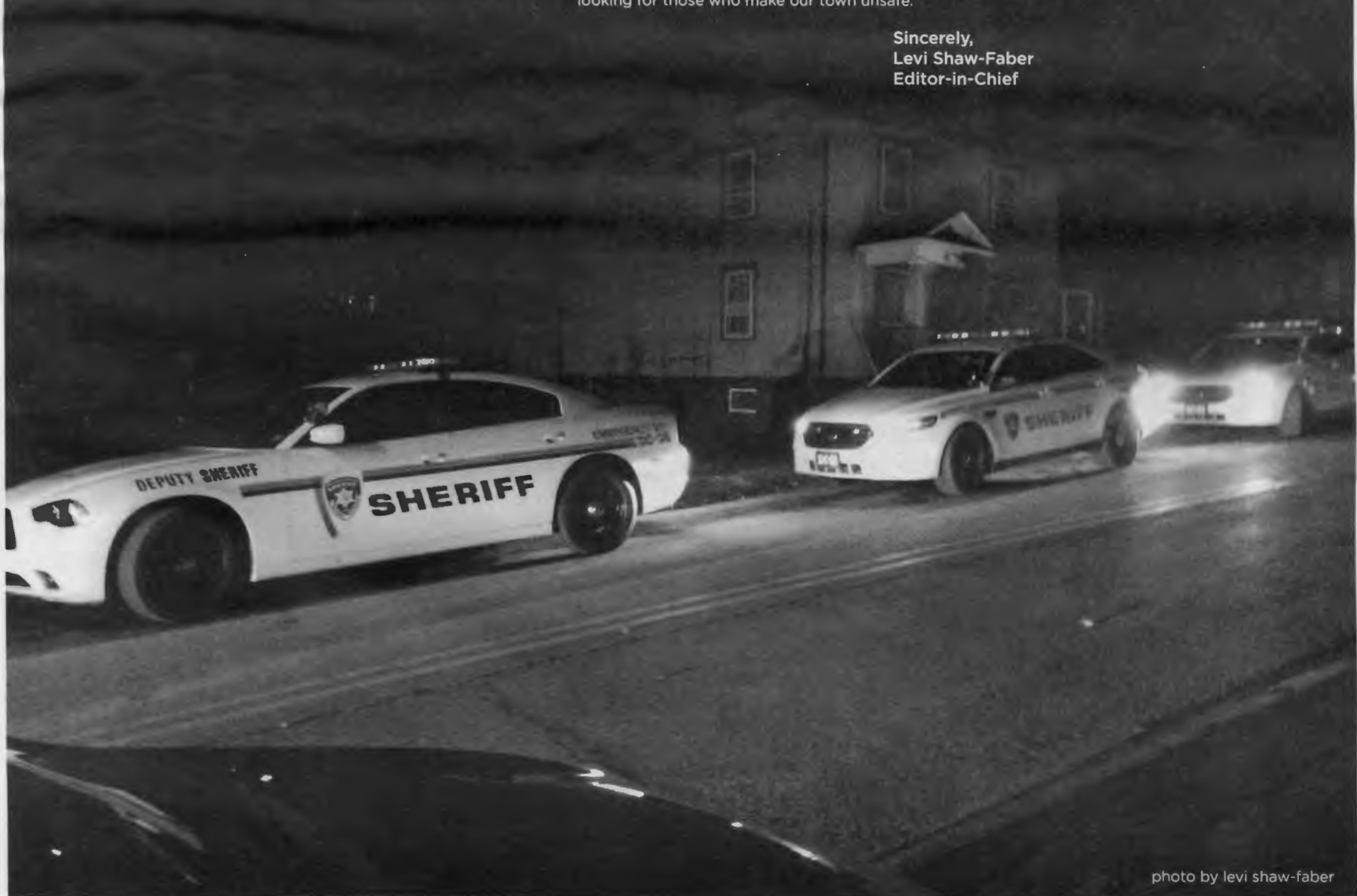


photo by levi shaw-faber



OFFICE HOURS WITH ANNA AND SIMONE BACK TO BITCH

BY ANNA SINREICH & SIMONE LEITNER

1)

Help! I recently cut my hair short and am having some problems. I've always been a long-haired girl, but I wanted to get a cute and flirtyyy spring haircut, so I cut my hair below chin length. As it turns out, so has EVERYBODY ELSE!! I wanted to look original, and now I just look like every sophomore girl on campus! Am I still an individual??

Ms. Original, 17-22, Bard

Anna: What a dumb move. Studies show that men think women with long hair are sexier.

Simone: Yikes! So, you definitely aren't original. There is a bright side! Now you don't ever have to take the blame! If you look like everybody else, just say some other girl did it! Perks.

2)

Last weekend I was at DTR with my boyfriend of four weeks doing our regular Saturday ritual: Sliders. As we were eating our sliders something weird happened! All the sudden I looked up and blurted out I LOVE YOU! I didn't know where it came from. I hadn't been planning to say it or anything. He didn't respond. It felt like he cared more about finishing his slider than me. Now things between us are A-W-K-WARD! I can't stop wondering if he feels the same. Do I bring it up to him or pretend like it never even happened?

Cheap Date, 17, Toasters

Anna: Well, that sucks. I've only ever gotten one boy to say ILY to me, and I'm really fucking pretty. What I would suggest is don't bring it up and maybe even ice him out a little. If he doesn't notice your cold shoulder then he definitely didn't notice your ILY, and you should break up with him immediately. Boys who don't listen don't deserve your love. P.S. Next time, go for Oatmeal instead of a SLIDER.

Simone: Hmm. Let me guess - this probably isn't the first time. If eating sliders at DTR made you scream ILY, then you're in danger girl. What happens the next time he takes you to Manor for DINNER?

3)

Hi. Ok. I am in a long-term relationship with Netflix and this guy. Together, we've made it through the first six seasons of Mad Men, and things are getting pretty serious. The only thing is - I have no idea what is happening in the series. I mean...I actually have no idea what is going on. Should I say something before taking the next step? I'm afraid if he finds out the truth he will think our whole relationship is a lie.

Don Faker, 20, Manor Annex

Anna: I'm so glad that someone can relate. I have no idea what is going on in Mad Men either. Don Draper is so hot tho.

Simone: Six seasons is a serious commitment, and if you want to make it to the seventh, you're going to have to do your research. He will catch on eventually, and that shit will be super awk. Catch up on your episode wiki if you don't want to drive your man mad.

4)

I went to a party and I was wearing my favorite pair of Juicy Couture velour sweatpants and I thought I looked really hot. At the party I ran into the guy I am seeing and we went home together. When he tried to take off my sweatpants I had to tell him that I had my period. His response was, "so that's why you're wearing sweatpants!" How do I tell him that I was wearing the sweatpants for REAL?

True Life, 21, Tivoli

Anna: Honestly, you shouldn't have to explain your outfit choices to anyone. Maybe the problem is that the boy you're seeing has bad taste and can't appreciate how amazing your ass looks in velour. Don't retire them just yet. Keep rocking them. It's O.K.

Simone: Your man seems like an idiot.

5)

I AM SO BORED IN THIS SCIENCE CLASS. I am taking it for REQUIREMENT, so I don't have to take it in my senior year. I DON'T GIVE A FLYING FUCK. Can I care less???

IDGAF, 19, RKC

Anna: Be pretty.

Simone: Sit still and smile, make eye contact with the professor so he WON'T call on you. You'll pass. Merry *IDGAFING!*

6)

Okay. So. My FRIEND is in a predicament...My FRIEND was recently on a new sex app (not that my FRIEND needs help meeting people or anything) and my FRIEND found and matched with their professor. My FRIEND thinks they might throw caution to the wind and plan a meet up. What should my FRIEND do?

IT'S ACTUALLY ME, 19, Back of Old Kline

Anna: Well, a little extra credit never hurt anybody.

Simone: Office hours.

RE: BARD TWEETS

trash @yunggavery

passed gas in the uncle kev taxi-
tour??

Burden @DylanEdwardLong

What if I have a kid and he grows
up to be a liberal??? What do I do
then??? Any advice is good advice
#conservativechildrenaregodschil-
dren

@DatHebrewHammer

Gonna go blast country music in
the library so all these commies
can learn about #freedom

self-awareness @TheGradyNixon

@lil_nyquil calls carrots "ranch
sticks"

Lemur E @lileemz

I had a dream one of my friends
was a neoclassical economist

malmberg @pal_simmons

Where do students from univer-
sity of cabo go on spring break?

honey butter @ayebaybays

i live everyday like its spring fling

Carly Krim @crlyk4

Sometimes I just close my eyes
and pretend that tivoli has a Mc-
Donald's

