LUDLOW REVOKEs ON CAMPUS TRASH SERVICES FOR EMPLOYEES

Staff Forced to Use More Expensive Off-Campus Alternatives
By Michael Brown

EFFECTIVE OCTOBER 1, BARD EMPLOYEES ARE NO LONGER ABLE TO DISPOSE OF THEIR RESIDENTIAL GARBAGE ON CAMPUS, FORCING THEM TO SEEK OUT MORE EXPENSIVE ALTERNATIVES WITH PRIVATE DISPOSAL COMPANIES OFF-CAMPUS. Citing new environmental restrictions and issues of cost-effectiveness, Ludlow informed the staff of the change to the service that has been available for decades in the past. Amidst B&G and Security contract renegotiations, the Union has filed a grievance on the matter.

In a September 13 letter addressed to community members, Vice President of Administration Jim Brudvig attributed the move to hazardous materials such as aerosol cans that make it into Bard’s system. “While it is legal to dispose of some of these items in residential trash, it is not legal for Bard to handle these items as solid waste.” The letter also said that the hazardous materials aspect of the program “adds significantly to our disposal costs.”

The legal issues brought up by Brudvig stem from the fact that Bard’s status with the Environmental Protection Agency (EPA) has changed in recent years from non-regulated to highly regulated. In 2000 Bard volunteered for a compliance audit to avoid fines that other schools such as Vassar had incurred for non-regulated aspects of the program “adds significantly to our disposal costs.”

Bard’s Environmental Resources Auditor and head of BEERG, Laurie Husted, added that voluntary efforts have saved the college over $300,000 in government fines since the year 2000.

The move to remove trash service privileges is being met with resistance from the Union because of the long standing nature of the program and the significant added expense that will be put on the shoulders of the college’s most underpaid employees. Brudvig explained, “This thing about garbage is not in the [B&G] contract.” Steve Pinchbeck, an official steward of the Union and the B&G employee in charge of waste disposal, characterized the service as a benefit. He said that benefits are decided by two things, “Written contract and precedent.” He added, “It is impossible to enumerate every benefit in the contract. I have the right to drink from a school drinking fountain even though it is not indicated in the contract.” Contractual issues will be further discussed when meetings are held to renegotiate the expired B&G contract start again on Oct. 17.

Not every employee on campus utilized trash disposal services, but for those that took advantage of the resource, it was a great convenience being no closer to the workplace. Employees that utilized the service paid a $120 annual fee in order to be included on a list officiated by Laurie Hunted. The demographics of the list included, as Hunted said, “A lot of B&G employees—about 90%, some Security, some retired employees as well.” She also addressed financial concerns, “It’s going to be more expensive for employees. It reflects more of the cost.” Employees such as Pinchbeck have a few options remaining— they can hire a private hauler at an approximate cost of $250/month, or drive their household garbage to the Columbia County Transfer Station; usually only possible on weekends for most employees. Pinchbeck voiced his concern over the having every employee forced to drive individually to Columbia County. “It’s inherently anti-environmental to drive 20 miles every week to drop off household trash.” Brudvig pointed out alternatives such as a Red Hook drop station on Saturdays for employees who live in the immediate vicinity. Brudvig commented on the prospect of employees no longer having an on campus option. “My guess is that 90% of those people are happy to do otherwise.”

A primary concern of the administration in the policy move is in regards to the prevalence of illegal and irresponsible dumping on campus, whether it be by authorized staff or not. Brudvig explained how little he felt the college was able to enforce proper disposal techniques when services were still being legally offered. “Did they separate their garbage out properly according to Bard standards—I just don’t know.” Pinchbeck responded to such concerns regarding the disposal practices of employees that had been legally dumping their household garbage. “It is my opinion that they are the least abusive population on campus.” He explained how he, as the man in charge of disposal had approached employees in the past. “Every time we’ve had someone new, I’ve made it clear that I’m a resource.”

Bard owned residences including faculty housing will continue to receive trash services. Husted said that a letter had gone out to all professors and others living in such residences.

NOT EVERY EMPLOYEE ON CAMPUS UTILIZED TRASH DISPOSAL SERVICES, BUT FOR THOSE THAT TOOK ADVANTAGE OF THE RESOURCE, IT WAS A GREAT CONVENIENCE BEING SO CLOSE TO THE WORKPLACE.

SEPTEMBER 11TH, 2006- AS THE REST OF THE NATION REHASHED 2001’S TERRORIST ATTACKS, THE FREEDOM-LOVING CITIZENS OF ANNANDALE-ON-HUDSON QUIETLY FELL VICTIM TO ANOTHER STRIKE. On and beyond that day, nearly one hundred of our own were robbed of dignity and personal liberties by a small but powerful insurrection from a group that all of us have seen on the news. This group is known as “lice.”

As word of mouth spread news of the attack, many were appalled. A few didn’t give a shit, even when directly affected. But most everyone was somewhat shaken. Says Briskie, “This is my 13th year at Bard. I have never, ever seen an outbreak of this magnitude.” So whom are they targeting? Some think those with long hair are at greater risk, or people who don’t shovel as much as others. But, as it shakes out, no one is safe. As Briskie told me, “They do not discriminate.” These lice hate America. During straight, we’ve got lice. We would. Even though Ashley Wildman of ResLife claims “lice are more present in colleges than you’d think,” the thought of lice outnumbering an affluent liberal arts campus is strange to say the least. But we do go to Bard College, and live for all things edgy and eccentric. No doubt the lice terrorize our campus through paranoia-induced head shaves and obsessive bagging of winter coats. But, they also help grant us that certain je ne sais quoi that makes us Bardians. Lice are kind of freak folk.

Anyway, the lice still make people itch. So they’ve got to go. Although administrative responsive to the lice attack seemed slow (according to ResLife, they did not want to spread “mass hysteria” by putting out information too soon), things are looking up for eradication of the rebel pests. “We were at peak last Thursday, and believe by next week the numbers will be radically down.” Briskie speculates. For this, she credits the “resourcefulness and resilience” of the students, Lisa Perlman of Health Services and the PIs, and Ashley at ResLife for her education program. “And,” she reminds us, “don’t forget the housekeeping staff who have been vacuuming your couches with extra vigilance.” So, say thanks to all those folks, then your ass in gear. The lice are still among us. If they hit you next, don’t panic. Just follow those sheets up in your dorm that tell you how to be clean, and hit up Health Services for a check if you’re worried. Or, you can always shave your head.

I WANT YOU INSIDE ME.

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The New York State legislature has banned smoking from the inside of college dormitories—not on fire-hazard grounds, which would perhaps make some sense (among other reasons one might cite, college students like to get drunk, college students like to smoke cigarettes, and drunkenness and fire are not a good mix). But on health grounds. This is in addition to efforts by on-campus actors to get smoking banned from the inside of any building on campus. As a result many smoking scholars will be quite literally left out in the cold this winter.

There are schools that provide smoking areas on campus. However due to the New York law no smoking can occur inside so they regulate where students can smoke outside as well. Since it has been decided that Bard doesn’t want to go this route, the issue has not been re-addressed on the New York Brass. Vice President for Administration, has appropriated $9000 for these enclosed smoking kiosks—so far so much has come of it. The problem is part financial, part practical.

Senior Patrick Murtagh, in his capacity as a youth spokesman for the American Legacy Organization (an umbrella organization which includes the Truth Campaign), had been working to get the campus to go smoke-free prior to the New York law banning smoking in dorms was in place. (He chose to mention fire hazards as a reason for banning inside smoking citing the ban on candles and while this is a reasonable angle one has to wonder if it isn’t just a convenient additional reason to get smoking banned from the insides of buildings.) As a result, he has been looking into prefabricated kiosks in an attempt to get the campus to go smoke-free. Unfortunately, though, they have so far been either horrible or beyond the project’s budget.

Stan Stroh, Campus Activities Coordinator, has been assigned to work with Patrick. So far they have come up with numerous proposals about how to go about the project. One idea currently being floated is to have the structures specially designed to fit in with the part of campus in which each is placed. It has also been suggested that the unpleasantly prefabricated smoking shelters be re-purposed and converted to something more pleasant, with the same style of modifying them to look nicer at some later date. Regardless of what is ultimately decided on, the intent is for Patrick and Stan to get a student committee created to oversee this project.

However, there is the issue of exactly how these smoking kiosks are going to be constructed. One is to get students volunteer their time and labor for the construction effort. When it would be possible to give non-monetary incentives to students to participate in the building. Patrick stated that it was not in his power to promise anything but that it would be considered. The other way would be to get B&G to do it, but this might be problematic, due to their ongoing need to focus their resources on finishing New Robbins. Either way, they would need to be up before the deep freeze sets in sometime around mid-November. From a practical standpoint, this means that if it is decided, there is roughly a 50% chance that this will happen.

Any inquiries regarding the project should be directed towards either Stan Stroh or Patrick Murtagh (pm575@bard.edu). He said that in either case they were willing to answer any questions related to policy specifics. Additionally, in the near future an e-mail will be sent out the announcement@bard.edu service to announce how students can contribute to this process. Stay tuned.

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informing of them of the legal constraints the school is under. She also added that for Bard owned residences trash collectors are able to see firsthand what is thrown out, and therefore are able to monitor any signs of hazardous materials. She stressed the importance of understanding that the move is a necessary part of the changing nature of the college. “We’ve grown as a college. As we grow, so do the need for policies.”

Pinchbeck encouraged students to make efforts understand what it means to get by in the Hudson Valley. He expressed his concerns about how the move to stop trash services on campus would affect the livelihood of some of his co-workers. “An extra $200 a year might not seem like much, but for someone who’s not earning a living wage, for someone who’s on the edge, that’s a lot.”

**Editors of Rough Draft, the literary magazine of the Bard Prison Initiative, invites all Bard students to participate in a photography contest. The winner’s photos will be featured on the front and back covers of Volume 1, No. 2 of Rough Draft. Deadline is 4 p.m. on January 31 and will be awarded a free copy of the first issue. For more information contact the Bard College Archives in the Library: ask a librarian to help you find a copy. You can submit prints of any size, but the final product will be reproduced as a pair of 5 ½ x 8 ½ vertical photos. Please coordinate for the front and back covers. Campus Mail your submissions to Sarah Martin no later than November 22nd.**

**Interview with William H. Gass**

**ON OCTOBER 2, BARD STUDENTS HAD THE GREAT GOOD FORTUNE TO HEAR FICTION WRITER, ESSAYIST, AND CRITIC WILLIAM H. GASS SPEAK ABOUT HIS WRITING AND DELIVER A WONDERFUL READING. GASS CAME AS A GUEST OF PROFESSOR BRADFORD MORROW, WHO IS TEACHING GASS’S SHORT STORY COLLECTION IN THE HEART OF THE COUNTRY IN HIS SEMINAR ON CONTEMPORARY FICTION. (LATER THIS SEMESTER, WRITERS LYDIA DAVIS AND VALERIE MARTIN WILL ALSO BE VISITING BARD AS PART OF MORROW’S CLASS). GASS HAS WRITTEN THREE NOVELS, OMNESSETTER’S LUCK, WILLIE MASTERS’ LONESOME WIFE, AND THE TUNNEL, IN ADDITION TO THE AFOREMENTIONED SHORT STORY COLLECTION, AND A COLLECTION OF FOUR NOVELLAS ENTITLED CARTESIAN SONATA. BEFORE HIS FICTION, HE HAS WRITTEN SEVERAL VOLUMES OF CRITICISM, AN AESTHETIC TREASURY CALLED ON BEING BLUE, AND A BOOK ABOUT RAINER MARIA RILKE (CONTAINING GASS’S OWN GORGEOUS TRANSLATION OF THE DUINO ELEGIES). GASS WAS KIND ENOUGH TO SIT FOR AN INTERVIEW ON THE MORNING OF HIS READING AT BARD.**

Len Gutkin: The Tunnel, your biggest novel and only one you spent almost thirty years writing, was simultaneously lauded for its stylistic brilliance and criticized, by some, for its controversial content. [The Tunnel is the first person account of one William Kohler, a bitter academic with a disturbing psychological investment in the Nazia]. Louis Menand in the New York Review of Books objected to what he saw as an alarming resemblance between you and your character. In my opinion, the reviews failed fundamentally to fairly assess the novel, which for this reader at least, was, among other things, a tremendously brave and honest exploration of the etiology of hatred. It was also–and amazingly some very wise critics failed to notice–incredibly funny. How do you respond to charges that your work is morally reprehensible.

William Gass: I never saw the New Criterion review, but there were a bunch of reviews, including Len Gutkin’s in the New York Review of Books [Menand], well, they called my office at Wash U. And asked if I was fat [The Tunnel’s protagonist is fat]. And I didn’t answer the phone but I would have said, “Well, I am, but I wasn’t when I started the book!” Birkerts’ review probably expresses the problem for people, because what he did was divide it up into pros and cons, and one side had “this is reprehensible awful stuff” mainly because it dented to make fun, or light, of the Holocaust and situations that weren’t to be laughed at in any sense, and lacked reverence for events, and that it gave voice to the villain, but not the victim. In fact, one of the things I was really in one sense trying to do I was asking for it in the book; I mean the book does have the reader with identification, and it has traps laid for the reader all the time. Some of these are philosophical traps that I borrowed from my experience in teaching, where in philosophy class you may set up a very reasonable sounding argument and march the student through the premises and stages of the argument and then they find themselves ending up with a horrific conclusion that you couldn’t accept. And someone will ask, “Are you a pathological obsession in which his only way of dealing with the Holocaust, which he experiences as a personal trauma, is to somehow ally himself with its perpetrators. My question is this: What kind of anti-Semitism is Kohler?” In there some sense in which he is is simply psychically wounded to the point of insanity by a violent history he cannot accept.

WG: That’s a good point I think. He’s such a boxer of menaced that his fame afterwards is a mere or less or less not so much on Lives but on human nature. And that of course removes him from being an anti-Semite; he’s just anti-everybody in a way. I think he’s tolerating himself...”

LG: Through Kohler is as full of hate as any Klansmen is, though he is in some ways rather hard to empathize with, I remain dissatisfied with the general reviewers’ verdict that he is a Jew-hating Nazi sympathizer through and through–on the contrary, it seems to me that his knowledge of anti-Semitic barbarisms has wounded him very deeply, has perhaps even contributed to a pathological obsession in which his only way of dealing with the Holocaust, which he experiences as a personal trauma, is to somehow ally himself with its perpetrators. My question is this: What kind of anti-Semitism is Kohler?” In there some sense in which he is is simply psychically wounded to the point of insanity by a violent history he cannot accept.

LG: Your second novel, Willie Masters’ Lonesome Wife, remains your most formally challenging–text all over the page, footnotes that threaten to overwhelm the primary narrative, even photographs (and a coffee-stain!) throughout. Although your later work concerns itself with this type, this scope is deliberately scaled back. Why after Willie, did you not continue in that direction? Did you feel that it was not, after all, successful?

WG: Certainly it wasn’t as successful as I wanted it to be. As Gertrude Stein said, ‘Ideas aren’t literature.’ And too many things in Willie were just ideas, so that the reader could say: Oh, I get...
Dick Griffiths

Longtime Employee, Dies at 73
by Elly Pyburn-Wilk

Former Buildings and Grounds Director Dick Griffiths died on Wednesday, September 27 after a long and courageous battle with acute leukemia. Griffiths was an active figure on the Bard community, serving as a trusted advisor and constant presence at Bard, according to former president Reamer Klime. Brudvig, Vice President of Administration, explained Griffiths' role. "Griffiths was the person you would see at every event," Klime said. "He was even the stuff you don't see, like the water in the sewer pipes." Griffiths' most notable project on campus was the construction of the Richard B. Fisher Center for the Performing Arts, of which he had been involved with for more than three years. He had begun work on another large project, the new science building at the time of his death.

In the eulogy read at Griffiths' funeral on Friday, September 29, President Colburn said that Griffiths knew Bard campus "inside and out, in his head, with a shred of paper." During Griffiths' first years at Bard when the college was suffering financially, Griffiths' tragedy and ingenuity helped Bard acquire some of the most notable buildings on campus, most notably Old. As Brudvig put it, "He always worked hard to get the best value for the college."

Aside from being a "hard worker and a fabulous colleague," according to Botstein, Griffiths was popular with students and formed lasting relationships with many of them. Steely Dan, made up of former Bard students, refer to "Me to." In one of their songs, though he did not sign the sheet music, Griffiths is the principal writer of the song. Griffiths was always tolerant and respectful of those who disagreed with his opinions. And above all, "he was fiercely loyal" to Bard faculty and students, says Botstein of Griffiths. In his eulogy, Botstein also referred to Griffiths as a "true optimist, a real dreamer." Griffiths' imagination and boundless energy combined with his determination and dedication—the American religiosity, the simple people and the first, how traditional Omensetter is in some ways: that is, it seems Griffiths' energy and hard work for the last forty six years have helped shape Bard College and its surrounding communities immensely. Leon Botstein said of Griffiths, "he made us feel safe." While Dick Griffiths' contributions will last far into the future, his presence will be sorely missed.

Griffiths' Griffiths is survived by his wife of 47 years, Nancy, and his two children, David "Skipper," and Brenda. More than four hundred people attended his funeral, which was held at the Sound Theater in the Richard B. Fisher Center for the Performing Arts on Friday Sept. 29. Memorial donations may be made to the Richard B. and Nancy M. Griffiths Scholarship at Bard College, which Dick and Nancy endowed for talented and deserving undergraduates who show a deep appreciation for the Bard campus and an interest in environmental matters.

Notes of condolence may be sent to Nancy Griffiths, 4606 Route 9-G, Red Hook, New York 12571.

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WG: Well, I was moving into deeper American territory, because The Tunnel is basically Sinclair Lewins rewritten. "It can't happen here." Oh yeah. Nobody ever pointed out the similarity---well, it seems obvious, actually, because in every other way they are different. The book [The Tunnel] is about the underlying fascist tendencies in American culture. And that's why it's having a little ruckus, people who say "Hey wait a minute, it's coming true." But when I was preparing these works of right-wing poetry, there was also religious, it was Father Coughlin leading these Catholic groups, and the Ku Klux Klan which was strong in Indiana.

LG: Your formal academic training is in philosophy, which you taught for many years at Purdue University and then Washington University. How would you describe the intersection between fiction and philosophy generally? More specifically, how does your own fiction reflect your background in philosophy?

WG: Well, philosophy is most of my point of view. Mostly fiction. Almost none of it is true, either in whole or in part. What's interesting about a lot of things that aren't true in the world, for instance a Hegelian approach, turn your work into art, because you know it's fictional, you're free to; Hegel, for instance works well to describe the way certain novels are constructed. The whole doctrine of internal relations, which is crucial to Hegel, as I think total nonsense when applied to physical reality, which is basically chance, but Hegel is wonderful to adapt as a theory of what a work of art ought to be like. In Hegel, for instance, everything we see is a predicate, and there's one subject, the Absolute. Wonderful, for a book, and nonsense for the world. Furthermore, these philosophical theories are, very often, absolutely gorgeous conceptual works of art. There is, as we all talk about, the architecture; the architecture of Kant, is quite beautiful, but so is Plotinus. I mean as poetry it's magnificent. And it might be what a lot of prose-writing poets these days are trying to do, create conceptual poetry; they ought to be adaptable. Conceptual poetry is not something I do so well. If you have or four or five people doing it brilliantly you call it the Age of Enlightenment. So philosophy for me is, uh, uninteresting, maybe-in fact-and this is a very Nietzschean position in a way, is that all ideological theories in the world, the false, and that's demonstrable, and Nietzsche pointed it out. I mean, if you look at the cultural systems, or the philosophical systems, of our time being thrown over time, you find contradictions between various views that are enormous. Contradictions between cultures. And that's the cultural relativist...
*Gass Interview*  From page 2

premise of Nietzsche’s argument: I’m lifting out of Nietzsche and cleaning it up a little. And the next premise of Nietzsche is that we know from logic that when two propositions contradict one another, one of them is true, and one of them is false. So if we have a world full of contradictory views, most of them must be true, only a few can be true, we just don’t know which ones. If any? They could all be false. So we know whole cultures can be full of contradictions, been built on a bunch of nonsense, superstitions, mythologies, complete misconceptions. And people have flourished there. Nature doesn’t give a damn. Nature allows us to be fools. It doesn’t seem to care at all. And so you have all these sort of theoretical houses, cultural houses that human beings create to live in—human beings have always hated nature anyway, basically—try to make their civilization, their little world safe and self-contained. So I always thought of architecture, the problem of surrounding man with, and that’s what we do—when we have a wilderness it’s go to boating in the summertime or something like that, in a relatively unmolested part of the world, if you can find any. And it can be gobbledish. I mean most religions as far as I’m concerned are just absolute nuts. So it’s like on a street, people have different houses, some are gobbledish, some are Georgian, and we all want to sit in our houses. The problem is they want all to be true! George Santayana can say: “Oh, I’m an atheist, but I’ll live among the ruins. I like Catholicism better.” So philosophy is simply another way of talking about beautiful concepts. Even some of the philosophers I admire most. Plato for example, or Wittgenstein, the Tractatus [may be false vis-à-vis a reality] but again, marvelous about what is true about a novel. In the Tractatus, he says apparently, that there’s a structure of a true proposition mirrors the structure of the fact. Marvelously said! Not so I think, at all, making in the usual error of attributing to the world the structure of the describing medium, mathematical logic: that structure, which is much easier to study anyway. But boy that’s all a novel. “The structure of the propositions is the structure of the fact contains.” And there isn’t any other thing! And for me it was just so exciting. The world is everywhere in the structure, it’s the opening. The Tractatus, I think, is wonderful in German [Die Welt ist die Gesamtheit der Tatzehen]. There isn’t any other structure to attribute to the world. So I’m skimming at the moment about philosophical theories—they’re just more marvellous art.

LG: I’d like to talk a little about Gertrude Stein, about whom you’ve written beautifully. It seems to me that in a certain sense you are part of Stein’s legacy. One part of that legacy, I think, consists chiefly of poets, especially the language poets and the post-war American avant-garde. Your work does not fall into that camp, but nevertheless I think it’s Steinian: the sing-song rhythms, the frequent nursery rhyme, the obsession with language as material over and beyond its referent. I was hoping you’d say a little bit about your relationship to Stein’s work, and whether you see your own as part of the tradition Stein helped found.

WG: I think that’s a big part of it: And playfulness, she was very playful. Extremely inventive, and smarter than most writers. She was sort of dumb. But she was very, very smart. So the influence that she had on me was largely conceptual, theoretical. I mean some of her work when I was starting out was just a revelation in terms of simple things that I should have known.

The importance of a page is a book’s volume? So you write a sentence and then with the next sentence, she’d call it revelation in terms of simple things that I should have known. I mean some of her work when I was starting out was just a revelation in terms of simple things that I should have known. It’s deliberately supposed to be a simpler writing, I didn’t want to start another novel. But it turned into something else. I’m going to be delivering. I just finished a collection of lectures, I’m working on The Architecture of the Sentence a book we’re hoping to get done. And she’s extremely funny. When I taught her, the students adored her. There is a childishness inherent in her work, and that I think is very, very smart. So you always have to be some sort of person in terms of her own production, but she will be major in influence, and she will have, like great minor poets, Andrew Marvell or somebody turned out to be major poets. I have my heroines, and she’s one—I’m on a first name basis with Gertrude.

LG: You’ve said before that much of your work is borne of rage and frustration, or even just ‘getting even.’ And yet, in much of your work [especially I think in the stories in *The Heart* there is some compassionate and kindness]. How do you balance the rage and resentment which you’ve said was before is your very reason for writing with the compassion that I find everywhere in your work?

I find out over time what I should have known all along about what I was doing, never know what I’m doing.

::: From the Editor’s Editors :::

We would like to apologize for a comic appearing in previous issue entitled wWJd? It was vulgar, offensive, and ultimately pointless. The piece was a mistake and an embarrassment, and could have constituted a violation of the Community Standards of behavior. In no way represented the views of our contributing writers. We are sorry to anyone who was hurt by our work. It was a mistake. The piece was a mistake.

::: The Bard Observer :::

The opinions expressed herein do not reflect the views of Bard College, and are not necessarily the views of the Editors. But they might.

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The Observer

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The BARD OBSERVER NEWS

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The Bard Observer
Obama in Africa: A Son and a Comrade

By Terese Tiber

In late August the much loved, ebullient and well-spoken Senator Barack Obama (D-III) trekked across six African countries on a 15-day tour to address issues pervading the African continent.

This was Obama’s first tour to his father’s native country of Kenya, a journey to the Senate in Nov. 2004. The Senator reiterated that he was in Kenya as a US Senator, that his loyalties to the people of Illinois superseded that of Kenya, and that he was representing the US Government. However, for many of us who have long followed thousands of admiring Kenyan fans, Obama came home as a son of our community, a brother and comrade. The tour was not only a sentimental one for the eloquent Senator; it also afforded him the chance to address many unfortunately neglected issues, especially those of Darfur and HIV Aids.

While in South Africa, Obama visited many townships and landmarks where the struggle against Apartheid unfolded. The Senator acknowledged that the altruism, might and value of all South Africans anti-Apartheid heroes are what most inspired his career in politics. Obama’s remarks were accompanied by a twinned denunciation of the South African governments denial and genocide in Darfur. Obama has always been outspoken about the issues that haunt most of post-colonial Africa, including Darfur, corruption in countries such as Kenya and continuing exclusion from world markets. By raising awareness of these issues Obama has taken the first steps towards correcting the corruption, denial and irresponsibility of many African governments.

Having been denied visitation into the Sudan itself, the most crucial leg of Obama’s tour occurred when he traveled to Sudanese refugee camps in the Chad. The trip was a potent one for Obama. It granted him the new perspective of being a firsthand witness to the proliferating humanitarian calamity and one for Obama. It granted him the chance to address many unfortunately neglected issues, especially those of Darfur and HIV Aids.

The tour was not only a sentimental one for the eloquent Senator; it also afforded him the chance to address many unfortunately neglected issues, especially those of Darfur and HIV Aids.

Those who live with fast and easy access to effective health care have a tendency to overlook tuberculosis related public health issues. Most people in more developed regions of the world take the disease for granted, and there is a double standard of care in the treatment of those infected with HIV. This is a statement from Farmer’s book Mountains Beyond Mountains. This double standard of care in the treatment of those infected with HIV is rapidly evolving into Multi-Drug-Resistant (MDR-TB) and Extensively Drug Resistant strains (XDR-TB). The XDR-TB strain has become almost untreatable. As a result, in 2006 the World Health Organization (WHO) estimated that the TB burden would increase by 50% over the next decade. The WHO estimated that TB accounts for up to a third of AIDS deaths worldwide. These numbers are an undeniable reminder that to a massive proportion of the world’s population TB is a problem of epic proportions.

Mycobacterium Tuberculosis, the causative agent of the disease, is rapidly evolving into Multi Drug Resistant (MDR-TB) and Extensively Drug Resistant strains (XDR-TB). The XDR-TB strain has become almost untreatable. As a result, in 2006 the World Health Organization (WHO) estimated that the TB burden would increase by 50% over the next decade. The WHO estimated that TB accounts for up to a third of AIDS deaths worldwide. These numbers are an undeniable reminder that to a massive proportion of the world’s population TB is a problem of epic proportions.

The International Tuberculosis Relief Project is collaborating with Partner In Health (PIH), the non-governmental organization led by Paul Farmer. Our project is sponsored by TLS and supported by ESBOP. The first meeting will occur on October 15th and subsequent meetings will be announced by tiers and through email.

So, what can we do about it? To rid the world of TB is not only the responsibility of Paul Farmer or WHO, but of everyone, including Bard students. With the strong desire to act, we start this project for anyone who cares to learn about TB issues and what actions can be taken. From here, we can give a hand to international projects in treating TB. We plan to go to conferences and workshops as well as fund raising activities. Our plans for the future include eventually going to Southeast Asia where half of the world TB cases occur and educating local people about TB or helping build clinics. However plans will not become formalized until we receive more input from our study group. So people who really want to make something happen should join this project and together we can manifest the desire to act into reality.

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We are writing in response to students who have come to the TLS office to voice their dissatisfaction with a recent flyer for the Nicaragua Project. First, let us say that the complaints are justified; the flyer was insensitive in many ways. We acknowledge that, and apologize to anyone who was directly offended by the flyers. Here are the most glaring of the problems.

1. Dividing the world into “First” and “Third” is highly problematic and inflammatory. It presupposes a hierarchy of values and suggests that the “Third” world has nothing to learn from the “First” world. This is a dangerous and arrogant approach to speak about the world this way.

2. No one in TLS is encouraged to take a “3 week winter break abroad” anywhere, to do anything. There are serious problems in the world that require everyone’s best thinking and energy. Everyone in the world, together, has to figure out what to do about them. We are not out to save the world. We’re in it participating.

3. The point of TLS projects is to create genuine relationships and social work. There is much truth to international trips verging on voyeurism is a valid criticism. A few students might be going on some kind of “vacation”, but TLS does not promote that in any way. Our hope is that everyone who make an effort whether it is in Burma or Hudson – is searching their own soul for their own hang ups and judgments and assumptions. We’re not sending tours to the rescue. We’re attempting not to be paralyzed. We’re attempting to participate. “Help” is not exactly it. The point is the development of compassion, genuine comprehension, the self and for others, so that the load can be shared without condescension and patronizing bluster.

4. TLS project has not to date, supported any project whose mission has been to “work against anti American sentiment.” Whether or not attitudes toward America change, has never been our mission. Our mission is to participate authentically, practically and effectively.

TLS is a leadership development program. Must get made; because that’s the way it is in the learning process. We do not check every flyer that leaves this office. (We would have to hire another person just to do that.) This recent flyer had some mistakes in it, and we have spoken about it to its authors. Learning has taken place. A copy of this article has been sent to all TLS students, and we will speak about it at a TLS gathering.

We appreciate those students who came to the office and voiced their concern. That kind of clear, sharp feedback is essential. We do not remove, protest, or disavow any students from the TLS membership. We do check every flyer that leaves this office. In general, if you don’t like something happening in TLS please come speak to us about it. We are all learning, all the time. Our door is more than open. We strongly encourage, participate, and effectively.

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by: Paul Marienthal, TLS Director, Susanna Armbruster, TLS Assistant Director

The Bard Observer

The International Tuberculosis Relief Project

by Jie Zhang & Anh Phan

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by: Paul Marienthal, TLS Director, Susanna Armbruster, TLS Assistant Director
Last week, Sweeney aired an ad in which a woman named Kathy Brown, presumably a constituent, said that she met the Congressman the day she buried her son who had died in Iraq due to insufficient vehicle armoring. According to her, he pledged to her that he would lobby to get troops the assistance they need, and keep that promise. She goes on to say that although she opposes the war, she trusts John Sweeney, and thus supports him as a candidate. Sweeney seems to want voters to think the following: "John Sweeney is the man to keep our sons and daughters alive while they are in harm's way."

That begs the question, however, of who put these young men and women in the line of fire in the first place.

The responsibility seems diffuse. First, we have the men and women themselves who joined a volunteer military but who would think that the United States would ever engage in a poorly thought out war based on a falsehood? Nobody who remembers the Gulf of Tonkin, I guess. Could it be the "terrorists"? Well, since al-Qaeda did not exist in until we invaded, we cannot assign them that much credit without forfeiting our national dignity (oh wait) How about the insurgency? Given that its country, it would be even more foolish than blaming al-Qaeda and other post-invasion groups.

Perhaps, there is another blameworthy party aside from the people fighting this war on either side, maybe someone who made the decision to know, authorize an invasion? Why golly, I think that might be Congress of John. Sweeney was coincidentally a member when he supported the invasion of Iraq. And under whose watch that? Did Sweeney give President Bush the authority to run a country and endanger young men like Kathy Brown's son? Let's go to the tape!

With each day that passes, Saddam Hussein and his regime in Iraq take another step towards building a weapon of mass murder, reach out with another hand to embrace and support those that put these young men and women into the Iraq. Contrary to what some may say, these reasons are not just matters of "history" ones that should be overshadowed by the reality of the conflict today (which is no mere reason) and the rationale for a war always matters, particularly when that war still claims hundreds of lives a month, or more. How can we conscientiously fight when our motivations were baseless? To do so has led our soldiers on the bloodiest feet ever imagined, and the cost of what little peace Iraq ever enjoyed.

It is clear that John Sweeney supported the invasion of Iraq from the get-go, and supports the occupation today as a component of the "War on Terrorism." Mothers like Kathy Brown suffer the loss of loved and loved ones as a result of these poor decisions and unfortunately feel satiated with the promises Sweeney makes today. If only they, and the majority of Americans, had questioned the men and women behind this war before the bloodshed and before the flag-draped coffins began coming back home by the dozens, we wouldn't be in this mess. Anyone registered to vote here at Bard has the ability to make sure that John Sweeney never has a voice in our legislature again.

John Sweeney's ad, along with others, seeks to take attention from the fact that at best, he was irresponsibly lazy in interpreting assumptions underlying the case for war, and at worst, he was part of a campaign of lies. He wants to hug Americans' heart strings, invoking the names of soldiers and mothers and fathers as the sole self choice for those who care about "our heroes." He lets these words into voters' heads perhaps the worry of diomahning the troops will eclipse any questions about the reasons for sending these men and women into the Iraq. Contrary to what some say, these reasons are not just matters of "history" ones that should be overshadowed by the reality of the conflict today (which is no mere reason) and the rationale for a war always matters, particularly when that war still claims hundreds of lives a month, or more. How can we conscientiously fight when our motivations were baseless? To do so has led our soldiers on the bloodiest feet ever imagined, and the cost of what little peace Iraq ever enjoyed.

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John Sweeney
Get Rid of Him Now

By Noah Welten, You would think that in dire times such as these, when our presence in Iraq has grown increasingly malignant, both to Iraqis and to our troops, that a politician who so vocally backed the war would take the tamest, most contrite posture possible on the war, minimizing the electoral backlash he would certainly face come November. However, Bard's own representative in the House, Republican John Sweeney, has not only bucked that wisdom but turned it on its head and shot it in the face. Recently, Sweeney has not only avoided the subject of the war in his ads, but he has put out some downright bizarre messages, ones that make you think that he is either psychotically or calculatingly brilliant, depending on Americans' thoughts on the war.

First, we have the men and women themselves who joined a volunteer military but who would think that the United States would ever engage in a poorly thought out war based on a falsehood? Nobody who remembers the Gulf of Tonkin, I guess. Could it be the "terrorists"? Well, since al-Qaeda did not exist in until we invaded, we cannot assign them that much credit without forfeiting our national dignity (oh wait) How about the insurgency? Given that its country, it would be even more foolish than blaming al-Qaeda and other post-invasion groups.

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Dear Muses of the Form,

When is the right time to be tested for STIs? I have heard that I should be tested with every new partner, and I have also heard that annual testing is sufficient. What's a good rule for STI testing?

- Anonymous at Home

Dear Anonymous,

The general recommendation about STI testing is that testing ought to be done whenever any exposure to an STI is suspected. Ideally, before a new sexual relationship is started both involved partners ought to be tested for STIs. Also, if one partner in the relationship has been involved in a sexual encounter with another partner outside of the relationship, both original partners ought to be tested. If you were wondering what you believe are the symptoms of an STI, I recommend visiting the Bard Health Services website. There you will find information on how to get tested, the cost, and some general advice about STI prevention.

Bard Health Services does not include herpes testing in its general STI screen. This is because the test for herpes (without sores) is a blood test, which is very expensive to process. If you have herpes symptoms such as sores, testing will be done for you at health services; and will entail swabbing a sore to obtain a sample for diagnosis. Also, if you have reasons to believe that you have been exposed to herpes specifically, test you do not have sore(s) for a viable sample cannot be obtained from your mouth, then a swab test done for you at health services will do the blood test for you.

- Atan, a sophomore who just tested positive for herpes

Bard Health Services does not do HIV testing, but it does financially cover HIV testing done at Planned Parenthood. Also, 2 times this semester a representative from an HIV testing center will come to campus to do 20 minute oral swab testing for HIV. I will update you on the dates that this representative is coming in a future article.

- It is important to know that STI testing for men at health services no longer requires a urethral swab. It simply requires that the man being tested urinate into a cup. Knowing this may help some men to be less hesitant about getting tested.

So, in summary, the answer to your question is:

1. If you have never been tested for STIs, but you are sexually active, get tested.
2. If you have been tested for STIs before, but you or your partner has had a new partner, get tested.
3. If you believe you have symptoms of an STI, or if things just seem strange or different in your genital region, schedule an appointment at health services to discuss the changes and possibly get tested.
4. Finally, if you just want to know your status (even if you have had no specific encounter that causes you to question your STI status) get tested. It is a far better thing to be over tested than under tested.

Knowing your status generally improves sexual encounters by removing the stress/hurry associated with risk of transmission. Ask your partner(s) if they have ever been tested for STIs and what their results were. If your partner(s) have been recently tested, you will have some peace of mind while you are getting tested before you allow yourself to be exposed sexually (however that may be) to a female, extremely experienced, relatively inexperienced, etc. Hiv being absent from STI testing you are contributing to making Bard a more sexually responsible community and that is a wonderful thing. Thank you for submitting this important question!

Send them Sexual questions to gl130@bard.edu or fl130@bard.edu.

Medical advice should be obtained from licensed physicians as well as college nurses.

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**The Sex Column**

**Letters From Readers**

Good job on the first issue. I really like what you guys did with the nameplate and the front page. I know a lot of people liked last year's cover, but I wasn't one of them. The change makes the paper look more professional. You might want to be careful, however, about making text columns thinner than about 5 picas; it looks a little cramped at the bottom of the first page.

While I think that this issue was a good beginning, there are a few things that concerned me. First of all, that year's use of space. I didn't make the fact that you didn't publish my article an issue, since I figured you had a lot of new freshmen writers that you wanted to give preference to. But I'm a confused in the amount of space you devoted to the Observer's column. Also, I don't see these pieces serving any purpose other than juvenile mockery. And I'm not sure I want my paper to be lowered to the status of campus waste bin for juvenile rebellion. Finally, I think that, for next issue, you should elevate the level of dialogue. You say, you're unique, independent students; that doesn't mean we have to be, well, assholes. That also doesn't mean that we have to shy away from engaging serious issues. This issue may not have panned in the choir, but it certainly panned in the folks in the front pes. The Observer should be a paper in which students can have a good mix of entertainment and serious political dialogue, not a paper that leaves students feeling dirty and a few EQ points dumber.

I know you guys work hard for no pay, and the Bard community appreciates the work you do more than you know it. It is a sign of loyalty that we take time to tell you what we like and what we don't, rather than just abandoning you all together. So take these criticisms in the spirit they are offered.

Good luck on next issue, Rob Ross

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**BARD STUDENT BLOWS BARD BUCKS FOR REST OF SEMESTER**

By Karl Kranz

While most Bard students were watching the latest episode of Project Runway, Reed Sharpton, a junior at Bard College, spent the last of his remaining Bard Bucks at the Down The Road Cafe in the campus center last Wednesday, effectively ending his ability to obtain food on campus without using cash.

“Honestly, I could have sworn that I had more Bard Bucks, but the next thing I knew I found out that I had only 35 cents left,” said Sharpton, who appeared very shaken regarding the incident. “I really didn’t know how to react to the news immediately, so I just said ‘suck’.” In retrospect, I think I would have said something like ‘Man, that sucks’.

Added Sharpton. “I thought I’d have enough Bard Bucks to last me the rest of the semester.”

Sharpton began the year with $150 Bard Bucks and 19 meals. According to the latest episode of Project Runway, Sharpton began the year with $150 Bard Bucks and 19 meals. Adding Sharpton: “I thought I’d have enough Bard Bucks to last me the rest of the semester.”

However, Sharpton believes it was his large purchases on Wednesday that caused him to run out of Bard Bucks: “I hadn’t eaten dinner that day because Xlens was real disappointing – fried fish bar – so I was really hungry by the time I had smoked. Then, when the stuff hit me, I was ready to eat. A lot.”

By Christmas, Sharpton had already planned out exactly what he was going to order – a bacon cheeseburger. By the time Sharpton had arrived at Down The Road, he already had planned out exactly what he was going to order – a bacon cheeseburger. But by the time he arrived, he noticed that no one was around. “I figured that, since there was no line, I wasn’t concerned about other people waiting behind me. So I ordered as much as I could.” As much as he could, that is, ordered as much as he could. “I ordered as much as I could.”

Sharpton promised that, for the rest of the semester, he was going to smoke less and eat healthier. However, once next semester rolls around, “my Bard Bucks will reset and I’m going to smoke them away; but hopefully at a slower pace.”

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**Write for the Observer.**

**Next Meeting Thursday Oct 13 @ 7:30 Tewsbury Basement** or email us at observer@bard.edu

When they are no longer staid by the taste of blood They will discard their weapons and the sun will fall...
When the Dirty Projectors finally went on, they were not only fifteen minutes shy of mandatory campus noise curfew, but they lacked the crowd a popular, indie-label band usually receives at Bard. As a result, it was much easier to listen to the music and get a good look at the band.

The performance began with front man, Dave Longstreth, singing a solo piece to the accompaniment of his electric guitar. This stripped down performance laid out the songwriters talents. Longstreth's long pauses between his playing kept the song tense while the constant dynamic shifts of rhythm kept the song moving. His voice, slipping in and out of tune with the guitar, kept the song grounded in a free rhythm. The slight embellishments of his voice along with an emphasis on heavy finger-picking forced the Dirty Projectors to be spontaneous in changes in dynamics or the dragging of the beat. Instead of calling attention to the song's lack of foundation, Longstreth's voice played off his guitar playing slightly behind the beat and dramatized the effect of hitting notes in unity with his voice.

Even though the first song sounded free, the rest of the Dirty Projectors' set was well rehearsed. Longstreth recently reformed the Dirty Projectors keeping only bassist, Nat Baldwin, aboard for the band's latest tour. Performing only new, unreleased material, the band had no trouble following the songs' difficult rhythm changes or swinging into fast, syncopating guitar figures. Baldwin and drummer Brian McOmber were exceptionally free as a foundational center. Baldwin's playing had the ability to accent the funk backbeat McOmber laid out while also supporting the melodies of the guitars and Longstreth's voice. On top of the solid rhythm section was Charlie Looker on 12-string electric guitar. Looker played most of the melodic fills and acted as sort of a lead guitarist while Longstreth played rhythm guitar and sang. That's not to say Looker played guitar solos. Looker's guitar lines, similar to Baldwin's bass playing, accentuated the notes that Longstreth's voice implied but couldn't hit (or purposely avoided to hit).

Due to the odd rhythm of the vocal melodies, the band constantly shifted the beat to match Longstreth's singing. The vocal lines never paused to wait for conclusion of the beat. Instead, the band changed the meter to accompany the voice more fluidly. As the set drew on, it seemed as if the band was just a backdrop for Longstreth's soulful voice.
Sean Penn seems to generate a sort of love-him-or-hate-him reaction among some of the only people I know who react to him with almost complete apathy — but nevertheless on a poster for All the King’s Men, I saw his name next to Judge Law, Kate Winslet, James Gandolfini and Anthony Hopkins, caved to All-Star Cast Syndrome, and went to see a movie that RollingStone.com reviewed as “thuddingly underwhelming.”

While Sean Penn gets first billing, the story mostly follows Louisiana reporter Jack Burbank (Law), who begins to work alongside idealistic gubernatorial candidate and proud hick, Willie Stark (Penn), as he runs for office, wins a stunning victory amongst the lower classes but not with the aristocracy and gradually becomes corrupted by his power. Not being familiar with the original novel (to my shame) or the first film adaptation, I cannot say whether or not this adaptation was good in representing the original feel of what Robert Penn Warren wrote, but certain things were disappointing and — I’m only guessing — probably rather “off.” First of all, I like a James Horner score once in a while, but it was rather needless and maudlin for such a poetic piece with voiceover narration that suggested a mood bordering on noir. Secondly, most of the actors were extremely well cast overall. My only complaint being that Penn is only believable as angry corrupt, not innocent, idealistic Stark, but it might have been a good idea nevertheless to not have used so many British actors; whose invisible or occasionally stopping accents drove me a little nuts at times. And, unfortunately as with so many movies these days, there were times when the amount of slow motion could have been seriously toned down.

However, while problems like these appear to be runups in the opinions of those at RollingStone and of apparently many other critics; I’m pretty convinced at this point that although Hollywood has mostly moved past film making as it used to be, a lot of critics haven’t stopped reviewing them as if they were plays; a lot of critics haven’t stopped reviewing them as if they were plays. When I saw this movie I found the editing very clever — it opens with a flash-forward scene and then a spiraling zoom in to the Louisiana state seal on the floor of the courthouse, and after two hours ends with a zoom away from the same thing (though, keeping spoilers hidden, I can only say it looks a little different), than a flashback. That’s only one example. The cinematography is nothing short of an Oscar, but there are a number of shots that I found totally stunning I only seem to find writers caring about any of this stuff in formal, critical analysis, and maybe this is the case because the levels of acting and themes that can be woven into how a film is shot are not things that some audience members would consciously grasp, but when a critic says, “This is a wonderfully made film,” and completely ignores how cinematic storytelling works, forgive me, but that’s just sort of stupid. So, I could be sticking my neck out a little far here, but I honestly recommend All The King’s Men to people who do care about cinematic storytelling and not only dramatic storytelling. It’s got its problems, but I enjoyed myself anyway.

And besides, the story itself is classic: I’m going to buy the book when I can.

The Band only stopped twice during the performance: once to ask for water (Rafael said something about me not drinking vodka) and once again to compliment another band, to ask for water (Rafael said something about real men only drinking vodka) and once again to compliment another band, who do care about cinematic storytelling and not only dramatic storytelling. It’s got its problems, but I enjoyed myself anyway.

The Road to Guantanamo should leave you furious. If it doesn’t, you weren’t watching (or like voting). Not easy enough to find a decent seat. I sat on the floor where I was quickly plagued with a headache and chest-tightness. All the same, I’m pretty sure the symptoms were a direct result of my status as a U.S. citizen and not the floor. The acting is indisputably convincing and what is most effective is the very potent feeling of humiliation the film easily stings. It is all scary but by far the scariest thing is that far too many in this country may be unaffected by this film. Nonetheless, imagine if every American who decided not to vote or engage in political activity was given a tour of this prison. Watching a detainee who raises his head, one would immediately observe the quick consequence — a threat of physical force if not a clobbering blow. Reminiscent of Soviet interrogators whose duty it is to force some kind of a confession out of their prisoners by any means, or even vaguely nostalgic of Bush encounter with CIA Director George Tenet who was allegedly told to find evidence linking Saddam to Al Qaeda, the prisoners are refused absolutely any right whatsoever of authority, not as inmates, not as human beings, not as people, which is the very least Americans like to think they offer.

It seems we have entered a realm in which tyranny has effectively supplanted democracy in a “war on terror and democracy” by the men in the White House. The Red Cross, after being authorized to examine the approximately 460 men in the camp, reported that many had fallen into despair that two weeks had quickly passed on their bodies, hanging with themselves behind their beds. Protecting their inhume treatment and inadequate legal access, many in the camp respond with limited hope in any kind of “amendment” and “a move to draw attention.” After watching Road to Guantanamo, I urge you to make a move yourself and at the very least, see this film.

The album’s most additive track for me right now is “Clay,” which is quickly climbing my iTunes “Top 25 Most Played.” The chorus bounces. “In autumn when all the college boys go back to school in fancy New England towns.” In total, Mattachine! is totally charming. I recommend you order a hardcover handmade copy of the album’s website if you’re a fan of gay porno, Judith Butler, or just really great pop songs. Mattachine is for you. The Band plays the Bowery Ballroom on November 7th opening for Voxtrot.
The eccentric creative force behind Eternal Sunshine of the Spotless Mind’s The Science of Sleep, the first project both directed and written by Michel Gondry. The film, reportedly a semi-autobiographical depiction of the author’s own cluttered mind, takes its audience on a whimsical fantasy adventure through waking and sleeping with the aid of cardboard cities, cellophane rivers, and a reality as surreal as a dream.

Both reality and dream sequences belong to the fanciful and childlike Stephane, who, after the death of his father, returns to his French childhood home, his mother, and a creative job designing calendars. His disappointment at finding out that he has been duped into coming home for a mind-rambling dull job pasting print on top of calendars is suspended as he begins to fall in love, slowly and wholeheartedly, with his neighbor Stephanie, whose.print on top of calendars is suspended as he begins to fall in love, slowly and wholeheartedly, with his neighbor Stephanie, whose.

Stephan terrifying the real life Stephanie with a nonsensical wrencing scene, a wild dream in which he proclaims his love for Stephanie by singing a song in a fuzzy suit, turns into a psychotic wrenching scene, a wild dream in which he proclaims his love for Stephanie by singing a song in a fuzzy suit, turns into a psychotic. In one heart-rending scene, a wild dream in which he proclaims his love for Stephanie by singing a song in a fuzzy suit, turns into a psychotic.

Stephanie’s waking life, especially his relationship with Stephanie, is enormously complicated by his skewed sense of reality. Stephanie’s fantastical dream world so interrupts his mind that he often forgets, as does the audience, prior to only his perspective, whether he is awake or dreaming. In one heart-rending scene, a wild dream in which he proclaims his love for Stephanie by singing a song in a fuzzy suit, turns into a psychotic wrenching scene, a wild dream in which he proclaims his love for Stephanie by singing a song in a fuzzy suit, turns into a psychotic.

Interestingly, Stephanie’s odd behavior is present even when he is fully aware of reality. In fact, at times, his impulsive behaviors and childlike emotional reactions to frustrating situations suggest the mind of a mentally ill person, eternally trapped in his own immaturity and fantasy. Seen from this light, the movie takes on a whole new meaning, one that is a heart-breaking portrait of the incoherent reality of a man who is unaware of the importunities of reality that he often forgets, as does the audience, privy to only his own immaturity and fantasy. Seen from this light, the movie takes on a whole new meaning, one that is a heart-breaking portrait of the incoherent reality of a man who is unaware of the importunities of reality that he often forgets, as does the audience, privy to only his.

So considering Fishcales’s explosive re-illumination of Ghostface’s 1993, the new volley of releases maintains popular Wu recognition as its been since about 1999, about half in and out of recognition as its been since about 1999, about half in and out of the collective hip and tuned ears.

Endearingly and never-failingly monotonous, U-God opens Made In Brooklyn’s floor killer “Iron God Chamber” with as much simplistic rhyme candy as reverence for the Wu-nostalgic beat, making fireworks so everyone knows it’s not just a single, but the new Wu single. The swarm wants fans to know the dynasty has returned. Masta Killa’s Brooklyn seems as though it has this proclamation as its main purpose. When you look at Method Man and Inspectah Deck’s new solo albums, that Wu notion is less a quirk than a sign of life. Method Man has “Ya’meen(feat. Ghostface” and subsequently Wu - check “9 Milli Bros.” and excuse the chorus - there is considerable commercial disparity among the clan members’ latest. In all the hype for Masta Killa and Method Man August releases, it’s hard to easily hear Inspectah Deck’s new bombs dropping, quiet and unfortunately far less potent. Yet, just that makes the new fresh and staggering Masta Killa all the more appealing for casuals and heads alike - he carries the heaviest Wu legitimacy and has simultaneously gone the farthest in developing a strong persona. This puts Made In Brooklyn in a comfortable place between the notable commercial successes of 4:21 and the over the head and under the radar status of Inspectah Deck’s new effort. Not forgetting Ghostface’s outstanding success with Fishcales, this new volley of releases maintains popular Wu recognition as its been since about 1999, about half in and out of the collective hip and tuned ears.

The Bard Observer

THE SCIENCE OF SLEEP

UPSTATE REVIEW

BY RACHEL MEADE
An Inconvenient Truth Screened at Bard

BY KATY KELLEHER

On Wednesday, October 4th Al Gore’s movie “An Inconvenient Truth” was screened at Weis Cinema, much to the excitement of many Bard Students and local activists. The theatre was almost entirely full for all three screenings—this impressive turn out may have been partially due to the fact that the movie is currently unreleased for public viewing. The screening was free and open to the public and was followed by a Q&A panel that included professors from Bard, CUNY Queens and local activists.

One of the most remarkable things about “An Inconvenient Truth” is how accessible Gore made the science of global warming and impact of U.S. oil consumption. Through cut-out cartoons, easy to follow graphs and an engaging slide show Gore was able to make some rather complex issues simple and understandable even to the most science-illiterate group. Gore included some facts that struck me long after the movie was over; especially when he was describing the effects of global warming on glaciers, sea level and worldwide climate.

While most Bard kids are well informed about environmental issues, there is still a large portion of the public that needs to see a movie like “An Inconvenient Truth” in order to be shocked into change. Gore presented the audience with one especially chilling fact, out of a sample of 98% peer reviewed articles written for science journals on global warming. 8% disputed the reality of the crisis, but out of the articles from mass media, 58% expressed doubt that the climate change was caused by human activity. Although the movie sometimes seems a bit hokey; especially with the excess of close-ups on his face deep in thought, he still manages to accomplish his goal, presenting facts in such a way that the truth of global warming becomes a moral issue.

At the panel discussion, local activists and concerned citizens of Red Hook and Tivoli raised some important and thought-provoking questions about the economic impact of raising emissions standards and changing to sustainable energy sources. Dr. Gautam Sethi, an economics professor from Bard, said of the emissions standards and changing to sustainable energy sources, “we can do about global warming on a local and national level. Melissa Everett, an environmental activist from Hudson, clearly explained the necessary steps we need to take on a local level in order to stop global warming. She explained why local grassroots organizations are a great way to bring about change on a national level, through the networking of communities and the involvement of everyday people, cities and states; we can put more and more pressure on the federal government to implement stricter emissions regulations; subsidize sustainable energy sources and create a system of tradable permits for emissions. It is up to the voters to bring about a change, even if that change comes slowly because our government has just not done enough to mitigate the damages of climate change. Global warming is not an issue that can be ignored any longer, and is the responsibility of every individual to stop living as if the earth will last forever.

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It’s a legitimate claim; and if Fishscale is the new dawn, then 2005 didn’t receive even half the attention the 2006 releases have. Arguably the album’s climax, has more incredible tight-roping of angst without sounding like pappy backpackerisms. The track, "We Major" 2006 didn’t receive even half the attention the 2006 releases have. Arguably the album’s climax, has more incredible tight-roping of angst without sounding like pappy backpackerisms. The track, "We Major"

MONDAY
10-12pm Tom Houston- "Movie Talk"
2-4pm Democracy Now!
2-4pm Erica Cohen-Taub- "Something With a Bang!"
4pm Anthony Kingpaul & Mascha Nachtigal- "Das Nachtspiel Express"
6-8pm Karen Soukin- "Sitting Down With A TV Dinner"
8-9pm Anarina Nielan- "45 RPM"
9-10pm Brooks Ward- "Vinyl Virtusa"
10-12am Kelly Mears- "BlazeARDF"
12am-1am Jones- "Sleepless"

TUESDAY
10-12pm Liz Herber- "Frozen Dread Exchange Policy"
12-2am Democracy Now!
2-4pm Emily Pyburn-Wilk & Vanessa Harmandian- "Au Senn On TV"
4pm Renji Garland- "Live Possum"
6-8pm Elijah Primmer & Brinn Dorsum- "Schoolyard Games for Unpopular Children"
8-10pm Brenna Chase & Lauren Stutzbach- "For Serious"
10-12am Myius Curtis- "Used Books"
12-2am Carlis Bark- "Bad Barks Radio"

WEDNESDAY
10-12am Mark Frol- "Quoi Cocuinent- Hoy?"
12-3am Democracy Now!
2-4pm Christina Reitemeyer- "Savage Cabbage"
4-6pm Gabriela Perez & Camilla Aikin- "We Major"
6-8pm Simon Vasta & Sara Fries- "Part Time Punks"
8-10pm Camilla Aikin- "Noise Anxovus"
10-12am Nathan Bruch
12-2am Emilijana Ulaj- "We Still Believe in Music"

FRIDAY
12-2am Commerce Block & Paul King- "The Seattle Connection"
12-2pm Robert Landis- "Business"
2-4pm Trevor Johnson & Jordan Vela- "Local Tingles" "Skeezy Polar Gizmo"
4-6pm Daniel Atkinson- "Sketches for My Sweetheart the Drunk"
6-8pm Clare Lutz & Richard Schwend- "Tooropica"
8-10pm Liam Hoffmann- "Outer Spaceways Incorporated"
10-12pm Lucas Greenwood- "Tuberklost Radio"
12am Andy Kopas & Elvan Sangaline- "Topics of Conversation"
12am Angry Fox & Mitchell Swenson- "Movements In Music/Vampiric Disco"

SATURDAY
12-2pm Jamie Weissman- "Something Witty"
12-2pm Johanna Hausser- "Animal Friends"
2-4pm Bonnie Walker & Walker Pett- "From the Oven"
4-6pm Marcella DuToit & Dakota Moe- "A Rock in the Babymaker"
6-8pm Jeren Holup- "The Management"
8-10pm Marsten Elder- "Surf Shop"
10-12am Dian Wilbur- "Irony Creality, and Eulal (JEB) the Modern Age"
12am Jessica Schink- "Music For Monsters"

and shows fuck-the-est pop sensibility. While Inspectah Deck has too many guests that just sound boring enough to betray the hip hop scene. However, the outburst of a new energy and a new generation is being, rapping from beyond the grave deep from inside the archives, his moment when critics and fans can focus on nothing but the new Wu-Tang, however subtle, can’t be overestimated. Method Man is also in a safe place, reverting his perservations so "Korniche Bitches" and "Lyricil" with Lauryn Hill can coexist on the same showcase as the waterfalls-and-insence spreading of Red Hook.

"We Still Believe in Music"

"The Jean & Jon Radio Variety Hour!"

"Surf Shop"

"We Can Solve For B!"

"The Unimaginable Source"

"All I Want In Life are some of the albums best moments! One should never feature "treat ya face like Nicholas Cage’s and ‘analyse this like DeNiro’s"

"From the Oven"

"Movements In Music/Vampiric Disco"

"From the Oven"

"Big Butter and Egg Men"

"Euphoria"

"My Sweetheart the Drunk"

"Sketches for My Sweetheart the Drunk"

"The Unimaginable Source"

"We Major"

"Veal"

"Euphoria"

"My Sweetheart the Drunk"

"Sketches for My Sweetheart the Drunk"
Wed 10.11
Avery 7pm
Las Hurdes (1932) --Luis Bunuel
Triumph des Willens (1936) --Leni Riefenstahl
Listen to Britain (1940) --Leni Riefenstahl

Preston 6pm
Diva (1980) --Satyajit Ray
Avery 7pm
Thelma & Louise (1991) --Ridley Scott
The Living End (1993) --Gregg Araki

Thu 10.12
WEIS
Benny’s Video (1992) --Michael Haneke
The Piano Teacher (2001) --Rod Pridy

Fri 10.13
WEIS
NO SCREENINGS LISTED

Sat 10.14
WEIS
Pink Pong (2002) --Paul Schrader
Dodgeball (2004) --Mike Figes

Sun 10.15
WEIS
The Rules of the Game (1939) --Jean Renoir
Los Santos Inocentes (w/o subtitles) (1984) --Mario Camus

Mon 10.12
WEIS
Murder, My Sweet (1944) --Edward Dmytryk
Hiroshima, Mon Amour (1959) --Alain Resnais

Tue 10.13
Avery 7pm
Meshes of the Afternoon (1943) --Leslie de Rio
At Land (1944) --A Study in Choreography for the Camera (1943)
Ritual in Transfigured Time (1946) --Marla Duncan

Wed 10.18
Avery 7pm
Charcoal (1964) --Satyajit Ray
Avery 7pm
Mystic, My Sweet (1944) --Dmitri Frolov
Hiroshima, Mon Amour (1959) --Alain Resnais

Thu 10.19
WEIS
NO SCREENINGS LISTED

Fri 10.20
WEIS
Transformers (1986) --Bobby Axelrod
Teenage Mutant Ninja Turtles (1990) --Steven Barron
Masters of the Universe (1987) --Gary Goddard

Sat 10.21
WEIS
Tetsuo (1989) --Shinya Tsukamoto
Tetsuo II (1992) --Shinya Tsukamoto

Sun 10.22
WEIS
Videodrome (1986) --David Cronenberg

Mon 10.23
WEIS
Yol Mtn Yol (1936) --Josef von Sternberg

Tue 10.24
Avery 7pm
Scarface (1983) --Brian De Palma
The Leopard Man (1943) --Jacques Tourneur

OLIN 102
El Espiritu De La Colmena (w/o subtitles) (1973) --Victor Erice