$50,000 Smog Renovation Postponed
Construction Date Still Unconfirmed

by Michael Brown

More than a few eyebrows were raised when students arrived back at school to find that their largest investment from last year’s mysterious $100,000 convocation fund surplus had yet to see ground broken. The renovation of Smog was a project that was supposed to be ready for opening weekend. With money that was allocated after the student forum last spring, the proposal called for $50,000 to expand the space so larger shows could be held in order to redefine the image of the building as a more comfortable student space, accepting of a greater part of the student body.

A May 4th meeting between the TLS Student in charge of Smog, Brandon Rosenbluth, as well as TLS Director Paul Marienthal, Chair of the Planning Committee Karen Soskin, and a representative from Buildings & Grounds, Dan DeCiutiis discussed the budget and concluded that the project would be completed in two weeks over the summer and would not require student help with construction.

The project was instead deprioritized in favor of other buildings under construction such as New Robbins and the new Daycare Center in particular. Marienthal explained the choice to delay the Smog project in favor of the daycare facility: “There have been many children born—not just faculty’s, but staff’s as well.” He indicated that there had been growing needs that were not being met, “The College has to take care of the [childcare] needs of its employees. That’s just responsible.”

Much of the confusion between students and B&G revolved around the need for a building permit from the town of Red Hook, something that, as Marienthal indicated, would not be done until the daycare facility had been completed and approved. In the meantime, Marienthal explained that the opportunity to build the daycare center “came up so fast that we took some liberties with the permit,” a decision made by the head of B&G, John Gall—whose office could not be reached for comment.

In the weeks since school started, Karen Soskin and Brandon Rosenbluth have persisted in their attempts to get a confirmed date to begin construction from John Gall with the knowledge that the money designated to Smog is set to expire now that the summer has passed. If students voice a lack of confidence in the future of the project and put it to a vote, the funds could be allocated elsewhere. Rosenbluth voiced his concerns over this prospect, “Smog’s our only student space. It’s the only place we have our own domain, to do what we want to a certain extent.”

The proposal for the renovation calls for demolition of the western wall of Smog so additional garage doors can be installed, a paved patio to extend west parallel to the driveway, as well as a permanent roof to cover the patio. The hope is that large shows (last year’s Wolf Parade show comes to mind, or the Lightning Bolt show the year before) can be held with the old dimensions of Smog serving as a stage while people stand outside. The driveway will not be paved, because the heavy trucks that have to go to and from the junkyard would crack the edges so long as the pavement did not reach all the way to Annandale Road—a plan that would be prohibitively expensive—not to mention the fact that “Botstein likes the look of an unpaved road,” as Rosenbluth commented. The paved patio would help reduce the amount of dust that is tracked in and kicked up, a health concern in the past, plus folks wouldn’t have to stand in the mud.

Normal scheduling is going ahead as planned, despite the delay of the renovation. SmogFest, a festival comprising various clubs on campus, including the BBQ Club and Squeegee Collective, will start the weekend and give club that makes t-shirts, will start the weekend and give

Continued on page 2
A Year After Katrina, Bard Students Continue Relief Effort

BY GRACE DWYER

Volunteer work in New Orleans continued over the summer as thirty Bard students expanded on last January’s relief efforts. Mornings were spent at McDonogh #35 High School, one of only 54 public schools scheduled to open for the fall semester. Pre-Katrina public schools totaled 147. McDonogh school was the site of summer remedial classes for students whose standardized test scores did not meet graduation requirements. As well as flood damage to the building and shortages of basic supplies such as desks and textbooks, the school suffered from severe overcrowding and missing staff. The funding that would help to alleviate these problems is allocated based on performance on the same standardized tests students were being asked to study for—in some cases, without desks, books, or a teacher.

Though for the most part they lacked any form of teaching certification or even a background in pedagogy, Bard students served as both teachers’ aides in overcrowded classrooms and, in instances where there was no teacher at all, taught their own classes. They handled issues from writing their own syllabi to learning to work under instructors whose teaching philosophy was sometimes offsetting.

Afternoons were devoted to a project in a neighborhood called Broadmoor. In order to obtain urban planning resources for the area, in New Orleans, students must formulate a comprehensive development plan. Unfortunately, many plans fell through due to lack of cohesion and funding. In order to increase the amount of reliable data city planners had to work with, Bard students created a cartographic modeling tool called a geographic information system, or GIS, map. The synthesis of a GIS map is responsible for hearing appeals resulting from suspensions and expulsions imposed by most professors to meet contractual obligations or abide by the Joint Statement on Rights and Freedoms of Students; and for hearing complaints by students against administrators based on professional conduct.

As students involved in the project continue to try to get a confirmed date on the construction, they are also making efforts not to overstep their bounds. Central Committee member (Oliver Walds) commented, “I think it’s important to maintain a very good working relationship with B&G. Our balancing act is to put pressure on them for planning committee money that was allocated by the students without alienating them.” Brandon Rosenbluth was aware of how busy B&G was this summer, commenting, “I understand why Smog has taken a backseat.”

A Message From The Government

BY OLIVER TRALDI

Have you heard of the College Grievance Committee? Last year I had a friend who had trouble with a professor who was, he said, grading him unfairly. I heard a story about a friend of a friend who felt she had been mistreated by a dean. And, like most here, I know several people who were suspended or expelled from Bard near the end of fall semester for drug offenses.

All of these people could have made an appeal to the Grievance Committee regarding the way their professors or administrators made decisions or conducted themselves. In doing so, they would have been able to present a hearing at a group whose membership consists not only of Bard faculty and staff but of student representatives as well.

Though it has no direct power, the Grievance Committee reports its decisions directly to President Botstein. It is responsible for hearing appeals resulting from suspensions and expulsions imposed by most administrators and the Student Judiciary Board; for hearing complaints by students against teachers, including those regarding moderation and grade decisions and failure by students.

Continued on page 3

Common Ground Summer Developments

BY BRENDRA ROWE

A year after Hurricane Katrina, Common Ground Relief, a non-profit organization that has hosted over 100 Bard students since Hurricane Katrina, continues its city-wide effort involving out-of-town volunteers and returning residents. Built on its motto of “solidarity not charity” Common Ground is evolving its efforts to suit the ongoing needs of the city and its residents.

The organization’s initial focus was ensuring that homes in the Ninth Ward were not bulldozed. It hoped to stall efforts by private investment groups who wanted to gentrify the area and offered little compensation and few options to residents who had been driven out by the hurricane. Since September 2005, Common Ground has gutted and cleaned 700 homes in the Upper and Lower Ninth Ward in addition to several schools and churches. Originally buildings received a chlorine bleach soak-down to eliminate mold spores that had been allowed in the gutting process. Recently however, Common Ground switched to Efficient Microbes, a non-toxic cleaner that not only eradicates mold but also keeps down fly populations and facilitates healthy soil.

Aware that returning residents need more than mold-free homes, Common Ground has turned some of its attention towards social development. It received the rights to the Woodlands, an affordable housing unit in the Algiers. The rent has been reduced and the “Kids and Community Project” started programs out of the Woodlands this past summer to distribute school supplies to students.

Common Ground runs four distributions centers in the city, providing residents with clothing, food and other necessities, and is responsible for the city’s first civilian run health clinic established since the disaster. Means of communication have been offered to residents as well. The media center provides free access to fax machines, internet, and local phone calls, and a free legal clinic is run every Saturday.

Continued on page 3
news

Bard Expands Exchange Program With West Point

by Rachel Meade

Here at Bard College, communal nakedness is what happens when the Moderator, the Bard Democrats, and the Queer-Straight Alliance throw a party. At West Point Military Academy, it’s what happens every morning when the cadets line up to shower. This is but one illustration of the many differences between Bard and West Point, two schools which seem to have next to nothing in common.

Bard houses students that are primarily liberal, highly involved in the arts, and outspokenly unique. West Point cadets, on the other hand, are highly disciplined, primarily conservative, and attending school in preparation for a future military career.

But with the inception of the Academy Bard Exchange (ABE), a program in which Bard and West Point students and professors can interact through a series of lectures, exchanges, and joint classes, students and faculty from both schools are realizing how much they really have in common, and how much they can learn from their differences.

“Each of us have something to get out of it,” said Professor of Classics and ABE creator William Mullen. For Bard, interest lies primarily in gaining a greater understanding of the military and dispelling stereotypes, while for West Point, a chance to interact with the ideas of international students and civilians is crucial.

Although ABE is the first formal program outlining interactions between the schools, Bard has a long history of interactions with West Point, including a joint-seminar program, organized by Mullen, dating back to 1986. These typically take place in two days, one in which Bard students go to West Point, and one in which West Point cadets visit Bard. The days feature 2-hour seminars on an assigned reading, followed by a campus tour, and social interaction among students.

While West Point cadets are “exuberantly happy” at being released from their tight schedules and allowed some time to socialize, Bard students are “happy that they’ve moved beyond their stereotypes.”

Throughout the many years in which these exchanges have been taking place, Mullen has seen consistently positive results. While West Point cadets are “exuberantly happy” at being released from their tight schedules and allowed some time to socialize, Bard students are “happy that they’ve moved beyond their stereotypes,” said Mullen. In light of these and other successes in communications between Bard and West Point, both colleges have recently expressed an interest in expanding on these programs. The Deans of the colleges met last spring, the 20th anniversary of the joint-seminar program, to discuss further opportunities for the connection between staff and faculty of their respective schools.

What emerged was the Academy Bard Exchange, which has begun this year with the first joint Bard and West Point class taught by BCIA Director and International Relations teacher Jonathan Cristol and West Point professor Scott Silverstone. In addition various lectures by West Point professors, the first of which was given by Silverstone on preemptive war, a co-mingling of related Bard and West Point clubs, and classes which communicate through video seminar are in the works.

Rowe, Continued from page 2

A “Student Solidarity Network” was created for the hundreds of schools that organized donations and volunteers. The Student network currently bands 93 schools, with an expected 140 more to join, in the largest school network of its kind.

It took only a year for Common Ground to become a “Student Solidarity Network” was created for the hundreds of schools that organized donations and volunteers. The Student network currently bands 93 schools, with an expected 140 more to join, in the largest school network of its kind.

An ongoing dispute between Ludlow and the security department is set to conclude with a three-percent wage increase for the staff—with security losing out by a percent mark.

“As basically what we know is that Ludlow won’t give us a four-percent raise,” said Isidora Skular of Safety and Security. “We’ve never really asked for much and we’ve been very polite in negotiations.”

Persisting negotiations throughout last year over the staff’s contract, at the forefront of which have been Jim Geskie of Security and Associate Dean Jim Brudvig, have been relatively fruitless. “It’s an issue of principle,” remarked Brudvig, in reference to a three-percent wage increase approved for Buildings and Grounds last year. “We have traditionally linked whatever increases Security gets to whatever B&G gets. That’s how contracts work.”

“Basically what we know is that Ludlow won’t give us a four-percent raise,” said Isidora Skular of Safety and Security. “We’ve never really asked for much and we’ve been very polite in negotiations.”

Though this is not to imply that Security and B&G are the same. Security has maintained a separate union from Buildings and Grounds, but has nonetheless experienced repeated little success throughout the negotiations in separating their contracts from those of B&G.

SEND THE LETTERS.
AND THE CORRECTIONS.
AND THE COMMENTS.

Buddhist Meditation Group
Basement of Village A, Sacred Space

Mondays 730-845
Thursdays 530-645

Beginners show up 15 minutes early
gaffron@bard.edu

Dwyer, Continued from page 2

around were looking for a more “systematic” and “long-lasting” way of helping.

As well as ongoing clean up, the summer’s work focused on helping restructure communities and providing displaced residents with a reason to come back. The principal of McDonogh #35 High School recently sent a letter expressing his appreciation to those involved in the summer work. Test scores of the students involved in the remedial classes doubled even their pre-Katrina averages. Bard students helped to keep this high school open. However, many of the public schools currently re-opened are facing some of the same problems – severe flood damage, understaffing, and supply shortages. If these issues weren’t crippling enough, schools must also maintain their test scores to keep funding.

To some, efforts such as creating planning tools and helping to teach summer school may seem futile in the face of persisting unemployment and homelessness. The Bard students who volunteered were certainly not unqualified planning consultants or teachers. They were simply the only ones there to do the job. Thanks to their efforts a struggling public school will remain open for another year and the government has a better idea of how to help plan a neighborhood in the interest of its people. As Stephen Tremaine, one of the main proponents of the Bard New Orleans projects, said, “We didn’t save the neighborhood. What we did wasn’t miraculous – the students [just] worked very hard. No one else was going to do it.”

A possible trip to New Orleans for next January is currently in the planning stages. Potential projects include helping to charter an elementary school.

The Bard Observer
September 27, 2006

Security Still Slighted in Contract Talks

by Kevin Powell

An ongoing dispute between Ludlow and the security department is set to conclude with a three-percent wage increase for the staff—with security losing out by a percent mark.

“The staff has its own union,” said Ken Cooper, Director of Safety and Security—though he added, “Jim is eminently intelligent and fair about most issues on campus.”

The decision, however, is less popular beneath his office. “Certainly Security has not neglected their own work,” maintained officer Larry Benson. Chief among the reasons for the request has been the price of transportation

Repeated calls from Ludlow for Security to sign the new contract have gone unheeded, and so far no increase has been granted.

“We’ve never really asked for much and we’ve been very polite in negotiations.”

Though this is not to imply that Security and B&G are the same. Security has maintained a separate union from Buildings and Grounds, but has nonetheless experienced repeated little success throughout the negotiations in separating their contracts from those of B&G.

The staff has its own union,” said Ken Cooper, Director of Safety and Security—though he added, “Jim is eminently intelligent and fair about most issues on campus.”

“The staff has its own union,” said Ken Cooper, Director of Safety and Security—though he added, “Jim is eminently intelligent and fair about most issues on campus.”

Repeated calls from Ludlow for Security to sign the new contract have gone unheeded, and so far no increase has been granted. “We’re just trying to make a living here.”

Repeated calls from Ludlow for Security to sign the new contract have gone unheeded, and so far no increase has been granted. “We’re just trying to make a living here.”

“We’ve never really asked for much and we’ve been very polite in negotiations.”

Repeated calls from Ludlow for Security to sign the new contract have gone unheeded, and so far no increase has been granted. “We’re just trying to make a living here.”

“Basically what we know is that Ludlow won’t give us a four-percent raise,” said Isidora Skular of Safety and Security. “We’ve never really asked for much and we’ve been very polite in negotiations.”

Though this is not to imply that Security and B&G are the same. Security has maintained a separate union from Buildings and Grounds, but has nonetheless experienced repeated little success throughout the negotiations in separating their contracts from those of B&G.

The staff has its own union,” said Ken Cooper, Director of Safety and Security—though he added, “Jim is eminently intelligent and fair about most issues on campus.”

The decision, however, is less popular beneath his office. “Certainly Security has not neglected their own work,” maintained officer Larry Benson. Chief among the reasons for the request has been the price of transportation

Repeated calls from Ludlow for Security to sign the new contract have gone unheeded, and so far no increase has been granted.

“We’ve never really asked for much and we’ve been very polite in negotiations.”

Though this is not to imply that Security and B&G are the same. Security has maintained a separate union from Buildings and Grounds, but has nonetheless experienced repeated little success throughout the negotiations in separating their contracts from those of B&G.

The staff has its own union,” said Ken Cooper, Director of Safety and Security—though he added, “Jim is eminently intelligent and fair about most issues on campus.”

The decision, however, is less popular beneath his office. “Certainly Security has not neglected their own work,” maintained officer Larry Benson. Chief among the reasons for the request has been the price of transportation
Budget Forum, Continued from page 1

out, unorganized discussion of various resolutions and amendments to the Constitution.

The argument this semester revolved around the clubs who were not allocated any money from the Planning Committee because they did not show up at the mandatory Club Head Day, held in the MRP on Saturday the 9th. Planning Committee Chair Karen Soskin pointed out that clubs could send any representative to Club Head Day; it did not necessarily have to be the “head” of the club. The International Students Organization, the Sound Crew, and the Ultimate Frisbee Team all were denied money for this reason and requested their budget money from the emergency fund. Under the current Constitution however, this would not be possible, so the ISO proposed an amendment that would make Club Head day optional. What followed was a raucous debate about whether or not clubs should be punished for being irresponsible and not showing up to Club Head Day, the merits of the ISO, if it wouldn’t make a lot more sense just to allow those three clubs to submit hostile amendments to the EFund and let the students vote in regular Budget Forum fashion (thanks to Owen Conlow for actually making sense), and a number of other things that were totally unrelated. In the end the students voted to let the Planning Committee review the three budgets again and allocate money as they see fit.

Judging by the email Soskin sent out to club heads on the 9th, it seemed as though this Budget Forum would be more contentious than it actually was. Soskin wrote, “I am aware…that there is some confusion and anger regarding the Planning Committee’s allocation decisions. I have spent the last day discussing concerns and suggestions with dozens of club heads…” Because of the astounding amount of rollover from last year’s convocation fund due to money allocated to clubs but not spent, this year the Planning Committee attempted not to over-allocate funds to clubs who did not specify their needs clearly in their budgets. However, despite the apparent anger felt by some clubs, few attempted to win over more funding, perhaps waiting to request it from the emergency fund later in the year since at the beginning of the forum the EFund amounted to almost $18,000.

Of the hostile amendments, three were to the emergency fund and all three of them passed. The Bard Film Committee kindly gave the Preston Theatre Revitalization club $39.96, but were unable to obtain money from either the Entertainment Committee or WXBC. Friendly amendments were submitted by the New Orleans club, the Darfur Action Campaign, and Bard Ice Hockey—any clubs wishing to donate money to those three groups should contact Treasurer Izzy Sederbaum.

The emergency fund thus remains at close to $16,000. Also mentioned was the reserve fund, which now stands at around $10,000. A meeting to discuss reserve fund requests will be held on October 4. Soskin pointed out that we would be unable to raise the Student Activities Fee, a task that the Central Committee has been working on for years in order to have more money for student clubs, until the reserve fund is exhausted.

On a final note, although I am rushed for time and cannot find the written document to verify this, I am almost positive that at either a student forum or a Club Head Day last year we resolved to no longer hold votes for freshmen alternates at Budget Forum because it takes an absurd amount of time, none of the upper classmen really know the freshmen, and it’s not really the best environment for that type of voting. I’m not sure what happened with that vote, as again this year we all had to watch as people volunteered for positions without knowing what they were, and people just haphazardly voted. If I’m just crazy and tired and my cold is getting the best of me and we didn’t actually vote on this…well…I hope that it’s considered in the future. Welcome to first semester.

Budget Forum

Wednesday, Sept. 21

2006

Traldi, Continued from page 2

way that knowledge of this document can be a boon to protecting a student’s rights and interests. There are many other examples. Most club heads, for example, are unaware that a two-thirds majority at Budget Forum can require the Planning Committee to redraft the semester’s budget entirely. A two-thirds majority Though it has no direct power, the Grievance Committee reports its decisions directly to President Botstein.

at any student forum - there’s one held every month, and they all hold equal power, including Budget Forum - can turn any proposed resolution into the policy of the Student Association and, thus, of the student government.

The Student Body Constitution can be found online at the student government website (http://students.bard.edu/studentgovt/constitution.htm). An inaccurate version is available in your red handbook. If you’re in a bind or simply curious and you don’t want to read through the entire document, the best course of action is to email the Central Committee at centralcom@bard.edu or visit our office upstairs in the campus center. This is also a good idea if you have general suggestions or concerns about academic or social life at the College.

Many students see Bard’s student government as manifested only in its most decisive and most visible form, this week’s Budget Forum. But we’re proud, not to mention obligated, to work for you all year long. If you feel your voice has gone unheard, come talk to us.
President Botstein Still Unaware That His Lecture Was Delivered to a Roomful of Mannequins

BY MICHAEL NEWTON

Four days after delivering a lecture entitled “The Encouraging Timber: An Application of the Emotionality of Beethoven’s 9th to the Outlook of the Bard Freshman Class,” Bard College President Leon Botstein is still unaware of the fact that the lecture, was delivered not to the waiting ears of the capacity crowd which had filled Olin 101, but was received instead by a group of mannequins, which are kept by the Drama Club in Olin 102.

Olin 102, or “the Squeeze Room,” as members of the Drama Club know it, has been a storage space for years, apart from also serving as a dressing room during the club’s frequent productions.

“We call it the Squeeze Room because it gets really crowded in here when everyone is changing during shows,” says Donald Dillo, Senior Props Manager for the Drama Club. Dillo, who was sorting costumes for the Drama Club’s upcoming run of Pippin in the Squeeze Room Monday evening, explains, “I always bring the mannequins in here before a show. I put the costumes on them so that I can get a sense of how they will look on a real person. I can see how Botstein didn’t notice that they weren’t real. Sometimes I catch myself thinking that their eyes are following me.”

Dillo, who went on to talk about the minutiae of Props Managing for tens of minutes, eventually also commented on the President’s condition. “He seemed really happy that there were so many people, I was going to tell him he was in the wrong room but he just went up on the stage and started talking and at that point I figured it would be best to just let him go,” he said. About the lecture itself, Dillo was less elucidating. “I don’t know, I kind of drifted off until the end, what was it about again?”

When reached for comment, President Botstein was positive, saying “The attendees of the lecture were very respectful, very quiet and very contemplative. They are the perfect examples of the change in tone which I wish to see bear definite fruit for the school. After taking what was a 50 bed surplus, giving the college an agree (I hope) that we needed more beds on campus. In addition, Bard reaps a pragmatic benefit from the presence of Robbins Addition. Classes are larger than they ever have been before, so we obviously require more space to house the students who are filling them. Putting aside the question of whether classes should even have five hundred people or more, we can generally agree (I hope) that we needed more beds on campus. In one fall swoop, the Robbins Addition led us to, at least for this year, enjoying a 50 bed surplus, giving the college latitude to move people about the school more freely than in the past recent. And isn’t that just a bucket of smiles and ponies?”

Unfortunately, what is neither smily nor pony-like about Robbins Addition is that it is fucking enormous. The building features large, long hallways that make you feel like you’re either lost or far from where you need to be, the kind you’d expect in a hospital or a retirement home, but not a dorm. Overall, its aesthetic and structure are neither inviting, nor communally oriented, and for me, a person who has lived in what was the largest dorm on campus, Tewksbury, it’s a mildly pant-shitting experience.

For one to deny this, they would have to be seeing the world through Ray Charles’ eyes, but even then, they might blindly slam into the building residential behemoth known as “Robbins Addition.” After all, the new building dwarfs every other dorm on campus, housing over a hundred students, undergraduate and graduate, in rooms that run from cozy to socially impossible in size.
commentary

No More Deaths

BY JULIA WENTZEL

Immigrant rights advocate, Reverend John Fife, spoke recently in Poughkeepsie about the increased number of deaths at the U.S.-Mexico border.

It’s with good reason that we try to keep God out of politics. But sometimes there's a good reason to invite Him in.

On September 10, Reverend John Fife of Tucson, Arizona spoke in the First Presbyterian Church of Poughkeepsie to discuss the increasing mortality rates for illegal immigrants attempting to cross the U.S.-Mexican border. Reverend Fife is part of a humanitarian, multi-faith organization called No More Deaths, which works to raise awareness while making significant change in the day-to-day lives of the people this issue affects.

Given his title and the religious foundation of his organization, we should have been ready for Fife’s opening remarks. When he told the audience that “Jesus was always crossing borders, wasn’t he?” the faces of the dozen or so Bard students who attended the event suddenly revealed that they were more than a bit ill at ease. But Fife quickly got to the point.

Providing a rapid history of U.S.-Mexican relations, Fife illuminated the history of the interactions between the two countries: Border crossing has always been persecuted; when we've had no need for cheap labor, he said, but in other times, the Border Patrol learns to look the other way. And yet, rates of death among people attempting to cross the border (some 200 documented men, women, and children a year) began to dramatically increase only twelve years ago.

In 1994, the border saw the introduction of a new plan called Operation Gatekeeper, an attempt by the U.S. to focus resources and developing technology in the areas with the highest documented traffic of illegal immigrants. This left the desert regions of the border in Arizona and New Mexico relatively unprotected. According to Fife, this was carefully calculated: “[The Border Patrol] acknowledged in their documents: some people will die. It will become a deterrent to others who want to cross.”

In one aspect, Operation Gatekeeper met its goals; some 2000 deaths have been attributed to the harsh conditions of the desert since the operation’s inception. But records show that 1.2 to 1.4 million people are apprehended and deported in the act of crossing the border each year. Despite the Border Patrol's attempt at constructing a deterrent, people continue to cross.

This, as Fife points out, is because people don’t choose to leave their homes and danger does not happen in a society that condemns them. They do it out of necessity. NAFTA, enacted almost simultaneously with Operation Gatekeeper, made the unstable economic atmosphere in Mexico even worse.

People from the poorest regions of the country and throughout Central America continue to risk everything to seek fiscal opportunity in the United States. And American institutions continue to apprehend them for crossing the border or allow them to die trying.

“People are dying,” Fife said. “They are asking us for what is already their right. We have to believe it is the new civil rights movement in America.”

With this in mind, No More Deaths and groups like it have begun taking things into their own hands. Throughout the summer, NMD supports volunteers in patrolling the desert, providing support and transportation for people with serious medical needs. They also help migrant trails supplying food and water to people suffering from dehydration. They have gone so far as to establish semi-permanent camps that provide basic services to the thousands of men, women, and children attempting to cross the border each week.

When asked about the pros and cons of the religious affiliations of his organization, Fife is politically pragmatic. He told Bard students that “the speech he would be giving at Vassar last spring was planned to edit the religious citations. He understands his audience, and sees that the main point he must get across is socio-political, not theological.

More importantly, Fife says he can use the structure of the church to protect his cause. The government, he says, is attempting to criminalize anyone attempting to help illegal immigrants, as was made apparent when two NMD volunteers were arrested last summer for transporting migrants in severe medical conditions to a nearby hospital. Essentially, they’re now trying to convince the state of Arizona to protect its illegal activity, Fife says, “They never figured out how to make that case to the community.”

For many students at Bard, there is something discomforting about this: an organization that works in the name of God. But Fife made it clear to us that channels matter little as long as the goals are reached. The services that No More Deaths provide and the level to which they affect their community and their country are admirable. As Fife concluded in saying, “No human being is ever illegal. That’s a contradiction in terms. If our beliefs are the same on this point, there is no next, it be religious or secular, becomes inconsequential.

QUINLAN, CONTINUED ON PAGE 7

WESTON, CONTINUED FROM PAGE 5
building, it would likely die there.

But I don't want you to just come away from this editorial with one association from dehydration. There is a complicated housing preferences at play here. Not everybody wants a dorm where you study, sleep, and vomit within inches of each other. I think, though, that when we have the option to seclude ourselves so thoroughly, even within the confines of our own buildings, we thicken the divisions that enable us to not relate to each other outside of convenience of a common interest. Bard is already an isolated place, and to make this even more by the quality of work produced in the beginning workshops, a language class, or language equivalent as well that to moderate successfully students must have two Literature classes. None of the writing professors I spoke to mentioned this as a problem. The exposure first year student's get to fostering a greater understanding of creative writing, it does be able to offer expanded creative possibilities to those two styles as well as Playwrighting and Creative Prose or Poetry, first year workshops will be overviews of this school still offers something different, and I’d like it to

VITAL: Second, do not build any more dorms like Robbins building, it would likely die there. Particularly spatial ones, then we dull the social benefits of having enough means of bypassing these interactions, we have enough means of bypassing these interactions. For many students at Bard, there is something discomforting about this: an organization that works in the name of God. But Fife made it clear to us that channels matter little as long as the goals are reached. The services that No More Deaths provide and the level to which they affect their community and their country are admirable. As Fife concluded in saying, “No human being is ever illegal. That’s a contradiction in terms. If our beliefs are the same on this point, there is no next, it be religious or secular, becomes inconsequential.

VITAL: Second, do not build any more dorms like Robbins building, it would likely die there. Particularly spatial ones, then we dull the social benefits of having enough means of bypassing these interactions, we have enough means of bypassing these interactions. For many students at Bard, there is something discomforting about this: an organization that works in the name of God. But Fife made it clear to us that channels matter little as long as the goals are reached. The services that No More Deaths provide and the level to which they affect their community and their country are admirable. As Fife concluded in saying, “No human being is ever illegal. That’s a contradiction in terms. If our beliefs are the same on this point, there is no next, it be religious or secular, becomes inconsequential.

VITAL: Second, do not build any more dorms like Robbins building, it would likely die there. Particularly spatial ones, then we dull the social benefits of having enough means of bypassing these interactions, we have enough means of bypassing these interactions. For many students at Bard, there is something discomforting about this: an organization that works in the name of God. But Fife made it clear to us that channels matter little as long as the goals are reached. The services that No More Deaths provide and the level to which they affect their community and their country are admirable. As Fife concluded in saying, “No human being is ever illegal. That’s a contradiction in terms. If our beliefs are the same on this point, there is no next, it be religious or secular, becomes inconsequential.
The program is changing. The once confined, Program in Fiction and Poetry has been turned into the Writing Arts. But at what cost? in the attempt to expand the scope of the program, the initial impression I get from the changes is that the program so that it encompassed more aspects of creative writing, but in doing so have potentially cut off those who wish to build a background in other disciplines as well as writing. Although the attempt to upgrade the program is admirable the fact that it is so difficult to combine disciplines is a lamentable one. The synthesis of writing sensibilities and other passions help develop writers who expand upon the conventions of writing; and as such the practice should be fostered, not stymied. What Bard is potentially losing with the changes made to the program is the ability to produce writers who will forge new creative material instead of simply entering into the world of writing knowing only what they should write.

To all READERS of the Observer:

DO you THINK you can write?

DO YOU like to WRITE?

DO YOU?

Well, now is a CHANCE to prove yourself!

*****

Announcing the OBSERVER SHORT FICTION CONTEST:

The Challenge:
Write a piece of short fiction numbering no more than one thousand five hundred words. The subject matter can be anything which you choose, the only stipulation being that all pieces must end with the sentence “And then came the robots.” Whoever writes the best story will not only have it be published in the sterling pages of this fine newspaper, but will also get to hang out with the super-hep editors who chose the piece!!!

REMEMBER: The story must be no longer than one thousand five hundred words and must conclude with the sentence “And then came the robots.” Other than that its dealers choice!

Send all submissions via e-mail to observer@bard.edu

National Calling Week
Support Darfur
202.456.1111

Meeting Your New Sex Columnists

By Fiona Cook and Genevieve Lynch

This year the Observer is proud to welcome its two new sex columnists, Genevieve Lynch and Fiona Cook. With the hope of creating a rapport between the Bard community and the new sex columnists, we here at the Observer have trucked in veteran TV newsman Mike Wallace to conduct an interview with our luminous ladies.

Mike Wallace: What is your year?

Genevieve Lynch: Year of the tiger. Grrr.

Fiona Cook: ’09

MW: What is your pet peeve?

GL: The water that settles ON TOP of yogurt, the musical “Rent” (also the movie), when people speak in barking voices.

WC: Wet bathroom door handles. And being farted on. But that’s more of a fear than a pet peeve.

MW: Which president would you boink?

GL: I think Bush and I could have totally hot hate sex. Or maybe President Millard FILL. MORE. Or Warren G HARDSog.

FC: Andrew Jackson. It’s all about the hair.

MW: What is an addiction you are ashamed of?

GL: I compulsively check out people’s asses. And I often get caught.

FC: I like to smell people when they walk past me.

MW: If you could be a teletubby, which would you be?

GL: I would be the baby in the sun. My voice kind of sounds like the shrieks of the baby in the sun, sometimes.

PC: Po. Because she is the most eloquent. And the smallest.

MW: Do you polka?

GL: I went through a phase in the sixth grade during which I enjoyed all ballroom dancing. I liked to footstomp the best. Polka was all right.

FC: Accordion and polka dots make me cream my pants.

MW: What is the color of love?

GL: All colors together... so probably some kind of dead tire brown.

FC: The color of gravy.

MW: If you were a playboy playmate, which month would you want?

GL: I would be November. It’s a lovely month, and maybe we could work out a little turkey theme. It would be kind of precious, I think.

FC: June because it’s warm. Hard nipples are hot. Frozen nipples? Not so much.

Those who deny our offers now will one day feel the whip of our demands

Write for The Observer
Meetings every other Thursday
September 21
The basement of Tweskbury
730

Be a part of the power structure
The Case Is Solved: Audiences Members Killed by Boredom

by Tom Houseman

In 1959, Eddie Mannix, the head of one of the largest movie studios in the world, pulled off an incredible undercover when he had George Reeves, television's Superman and Mannix's wife's lover, murdered. He was able to spin the whole thing, making it seem like Reeves had committed suicide and hiding the truth from the entire world. Believe it or not, this cover-up is still being executed by major studios, although now the culprit has switched from MGM to Focus Features. In order to make sure nobody thinks twice about this unsolved mystery, Focus has got Paul Bernbaum and Allen Coulter to write and direct a movie about the story of Reeves's murder. The film, *Hollywoodland*, makes it seem as if they were actually trying to make an awful film so as to trick everyone into forgetting about Reeves. And considering the result, it just might work.

*Hollywoodland* could have been a highly stylized film that contrasted the bright lights and flashy colors of Hollywood with a modern update on film noir (a genre of detective films marked by its use of silhouette and darkness). Instead, Coulter decided to reject both sides of the spectrum, and the result is that *Hollywoodland* never approaches film noir, but seems firmly printed in film grey. All of the sets and costumes are incredibly drab, never capturing the glamour of Hollywood or the darkness lurking beneath. All that grey gets old quickly, and when nothing on screen catches the eye, tedious sets in.

But the biggest murderer in this story isn’t Eddie Mannix (Rob Hoskins), who possibly had got George Reeves hired to investigate by the woman’s excessively paranoid husband, and Simo’s relationship with his son, who has become withdrawn and despondent since he found out the truth. Instead, Coulter decided to reject both sides of the spectrum, and the result is that *Hollywoodland* never approaches film noir, but seems firmly printed in film grey.

*Hollywoodland* is actually three movies—none of them particularly interesting—poorly pasted together. One is Simo’s investigation, one is an uncomplimentary biopic of George Reeves’ rise to fame and relationship with Toni Mannix, and the last is all of that extra stuff that is going on in Simo’s life, none of which is worth paying attention to. This story telling method might have been a good idea, but it had it not been for the dialogue and character development. Several scenes drag on long past their expiration dates, as none of the characters seem to know when to end their monotonous, pointless conversations. Much of the dialogue manages to be both unrealistic and dull, an impressive feat considering that most movies manage never only one of these characteristics. What is worst is that whenever any of the characters change, the changes are drastic and inexplicable. The worst offender in this case is Eddie Mannix, who is in essentially three scenes and is practically three different characters. The occasional moments of cleverness in the film are not enough to draw attention from the glaring flaws that make *Hollywoodland* so difficult to watch.

It is only the actors that manage to keep *Hollywoodland* from being dead on arrival. Adrien Brody has the best chance with his role as George Reeves, who is so bad. Simo is a one-note role that never goes anywhere, and while Brody does what he can with it, his performance is stunted. Diane Lane also has a mediocre part, although one that is juicier than Brody’s. As promiscuous housewife to a Hollywood producer, Mannix latches on to the young and handsome Reeves in order to cling to her youth.

True Magic Found in The Illusionist

by Bridget Berhmann

Do you believe in magic? Not Harry Potter magic—no adolescents, house-elves and screamed incantations—but quiet magic that starts with a few words on space and time on an almost empty stage. This is the magic of Neil Burger’s *The Illusionist*. Both the movie and the magic found within itself is believable, and even when the film dips into melodrama. Starring Edward Norton, Paul Giamatti, and Jessica Biel, *The Illusionist* tells the story of Eisenheim (Rufus Sewell), a court magician, and his childhood love, Sophie (Biel) in turn-of-the-century Vienna. Eisenheim is a charismatic son, whereas Sophie is a Baroess, and the two are separated. Years later, they meet again; Eisenheim has become a famous illusionist, and Sophie is engaged to the Crown Prince of Vienna (Rufus Sewell). Giamatti plays Chief Inspector Uhl, investigator Eisenheim and his magic for the Prince. Curiously, the plot of *The Illusionist* is overstuffed with true love, madness, murder, culture, and political intrigue, but the most prominent is believable, and generally more subdued than you would expect. A sex scene between Eisenhein and Sophie is painfully tasteful, and most of the actors handle great emotion with considerable restraint.

Much of the dialogue manages to be both unrealistic and dull, an impressive feat of dialogue and character development. Several scenes drag on long past their expiration dates, as none of the characters seem to know when to end their monotonous, pointless conversations. Much of the dialogue manages to be both unrealistic and dull, an impressive feat considering that most movies manage never only one of these characteristics. What is worst is that whenever any of the characters change, the changes are drastic and inexplicable. The worst offender in this case is Eddie Mannix, who is in essentially three scenes and is practically three different characters. The occasional moments of cleverness in the film are not enough to draw attention from the glaring flaws that make *Hollywoodland* so difficult to watch.

It is only the actors that manage to keep *Hollywoodland* from being dead on arrival. Adrien Brody has the best chance with his role as George Reeves, who is so bad. Simo is a one-note role that never goes anywhere, and while Brody does what he can with it, his performance is stunted. Diane Lane also has a mediocre part, although one that is juicier than Brody’s. As promiscuous housewife to a Hollywood producer, Mannix latches on to the young and handsome Reeves in order to cling to her youth.

Continued on Page 10

Clothing to Keep the Ego Warm

by Meghan Black

At my high school eighty percent of the student body was perpetually clad in American Eagle (the “only good store” at the local mall as teens in Amherst liked to say) so it was a refreshing change when I stepped on the Bard campus and saw that others besides myself believed that Superman killed himself. But Friday night is not the only time for invention at Bard. Where Friday night is just a routine activity but entertainment in itself. Never before have I seen so many kids who can whip out fully accessorized outfits for any theme thrown at them. The clothes are not just the catalyst for the parties they actually are the party. They make people feel excited and uninhibited—it’s as if you’re entering a fashion show, comments Matt Langan-Peck a first year hear at Bard, “whereas just down the road at Vassar students hardly ever get out of their sweats.”

Clothing should not be boring, it should be a form of expression (I may be so cliché). Bard students take this to heart. They do not want to be seen as typical regarding their fashion just as they do not want their art or academic work to be ordinary. Apart from being encouraged to break the stereotypes, many students prefer to shop an alternative style of clothes. It is a way of self expression, a way of showing you’re different. Clothing should not be boring, it should be a form of expression (I may be so cliché). Bard students take this to heart. They do not want to be seen as typical regarding their fashion just as they do not want their art or academic work to be ordinary. Apart from being encouraged to break the stereotypes, many students prefer to shop an alternative style of clothes. It is a way of self expression, a way of showing you’re different. Apart from being encouraged to break the stereotypes, many students prefer to shop an alternative style of clothes. It is a way of self expression, a way of showing you’re different.

Continued on Page 9
In 2001, Tool released their musical masterpiece, Lateralus. As their music developed since Opiate, their first EP released in 1992, toolheads have marveled at the band's profound eccentricity, as well as their mathematically complex, polyrhythmic heavy metal compositions. Tool has always succeeded at creating a significantly different sound with each album release, while retaining the dynamic, crisply polished sound that makes them so unique.

After the band's five year hiatus since Lateralus, Tool decided they were ready to compose another album on their own accord. This is a luxury that major record labels rarely permit a band to ever do. But allowing Tool to do so results in the creation of brilliant works of art, exactly what people expect from the band.

Though all Tool albums possess a distinct element, their new album, 10,000 Days, seems to be a far greater break from the trend than ever. The first shock came about with the album title, which few believed to be the real title upon its revelation. It all looks at first as it compares with the previous titles: Opiate, Undertow, Aenima, Lateralus…and then 10,000 Days. The music itself provided an even greater shock to the Tool community. After the storm of Lateralus, toolheads wanted more. But they did not receive more. Instead, once again, they received something different. Drummer Danny Carey described 10,000 Days as their “blue album,” and “not Lateralus Part II.” This is a very accurate description of the new work.

Tool's previous albums have all been dark, cutting assaults on the listener's soul. 10,000 Days, however, while still heavy, is bluer, as Danny described it, giving it a more laid back and brighter aura. Since human nature tends to resist change, especially from something good like Lateralus, a common initial reaction to 10,000 Days is apprehension and uncertainty of its beauty. But its beauty certainly prevails. After several listens, a true toolhead will learn to abandon the need for a similar sound to Lateralus, accept Tool-turned-blues. They will then recognize the elements of Tool they know and love. Yes, the interwoven layers, uneven beats, intense drum rolls, and various compounded time signatures are all there, more than ever.

"Wings For Make (PT 1)" and "10,000 Days (Wings PT 2)" are two back-to-back tracks which make up a seventeen and a half minute long epic that is arguably the greatest Tool song ever created, though it may take many listens before they can be fully understood. "Rosetta Stone" is an eleven minute long, tough, hard rocking journey. Both songs should leave you in a state of shock and awe after listening to it fifty times. There is always more to uncover.

If you are a Tool fan, or simply a fan of rock music (one not need be a fan of heavy music to enjoy Tool), 10,000 Days may just be the best heavy metal/hard rock album of the year. For all you toolheads out there who are resisting their new sound for any reason, do yourself a favor: embrace the new sound, as they have always produced a new sound with each album. It is what gives them their lasting appeal. You will then truly see how advanced and remarkable their new music is.
Crank It Up

BY KIRILANA BUTEAU

By and large, I do not frequently take myself out to see action movies because their premises are overdone and nine times out of ten the scripting is just plain unoriginal. However, when I heard about Crank, I said to myself, “I have to see this, even if it’s actually terrible.” Consider, if you will, the following premise. Would-be hitman Chev Chelios (Jason Statham) wakes up to learn he’s been poisoned with a compound that limits his adrenaline such that if his heart rate drops by any noticeable degree, he’ll die. The solution, of course, is to keep his adrenaline flowing until he can get back to the people who did this to him and also hopefully find an antidote, if one exists.

This is total genius for the action genre. Not only does the protagonist engage in acts of violence, a sexual encounter or two, and general thrill-seeking for the majority of the film, if he doesn’t do those things, he’ll die! What worried me, of course, was that therefore all this silliness would be the only point of the film— it’s a good premise, but one that can easily go awry in the wrong hands. To my vast pleasure, this is still a total pop-corn flick, but within its genre it’s one of the best I’ve recently seen. The cinematography is, for lack of a word, total genius. Not only does the protagonist engage in acts of violence, a sexual encounter or two, drug use, and general thrill-seeking for the majority of the film, if he doesn’t do those things, he’ll die!

EXTREME, in the best possible sense; the dialogue is witty or hilarious by turns; the script is, in general, supremely inventive with some of the stuff Chev winds up doing. Some parts seriously had me laughing my ass off, and best of all, I wasn’t able to predict the ending. I’m pretty convinced that Crank was shockingly low budget compared to most things Hollywood is churning out these days, but it proves that with some simple editing tricks you don’t need a lot of fancy CG for this kind of thing, depending what you’re trying to achieve.

Now, Amy Smart’s character Eve— Chev’s girlfriend—is sort of ridiculously vapid. Overall the film doesn’t exactly do a good job of avoiding the objectification of women. It’s something that if I were to ever get into the film industry I would try to fight but I’ve learned to put up with in the meantime. If that still isn’t your cup of tea, don’t recommend Crank. And even though it’s immensely entertaining in a Tarantino-esque kind of way (minus Tarantino dialogue), along those same lines it isn’t the kind of movie I would want small children learning ethics from. Nonetheless, if action is your preferred genre, watch this movie, particularly with a decen-sized group of people of similar taste. I saw it with a bunch of “the guys” and I suspect that somehow this improves one’s impression of the quality. Other than that, I’m not sure what to say about this film because revealing any finer details of the plot will destroy certain humorous parts, and I definitely don’t want to give away the end. So in closing I will repeat: watch this movie— be sure to sit through the closing credits—and also when you do so expect to have someone inform me shortly afterward that they are beginning development of Crank: The Game because if there’s one thing the premise works even better for than an action film, it’s a first person shooter game.

Yakuza: Perfect for the Prepubescent

BY NOAH WESTON

Video game producers should not hedge too much on whether their characters commit deviant acts, especially given that at this point, games have done it all. On my PlayStation, I have killed, stolen, defiled, and everything between, so Sega’s new game, Yakuza was a risky purchase for me. I frankly knew nothing more about this title other than that you beat people up, go to a batting cage, and maybe hit a massage parlor or two. Happy endings, aside, these are all paltry thrills. Luckily, the game has a little more meat to it, but not necessarily enough to warrant a second playthrough, at least not when better, more promising games are on the horizon.

The long and short of it is this: Kazuma, a former Yakuza, takes the rap for the death of his boss, so as to spare his fully justified, but overly trigger-happy brother from blame (and prison, but in the Yakuza, guilt for such Az Kazuma, you punch, kick, and sometimes hit people with objects that aren’t usually intended as bluegongs.

A crime means a lot worse than incarceration. He gets out after ten years, gets emboiled in a big mish mash of cinematic events, involving an orphan, a Yakuza treasure, and a mission to preserve honor in his world. You can see a bunch of movies like this, but why not play it on the slightly smaller screen? I chose to do so, and lordhavemercy am I—underwhelmed.

Sure, the graphics are pretty, with fancy Japanese neon signs and several non-player characters roaming on-screen at once, but the town is claustrophobic, the fights get tedious, and the story isn’t compelling enough on its own to take you through the game.

SmogFest Schedule

Friday 9.22
Bunny Brains, Meneguar, Archaeopteryx, Animal, Tomorrow’s Friend, Damon McMahon, Christy & Emily, Circles

Saturday 9.23
Dirty Projectors, Ex Models, Aa, Knyfe Hys, High Places, Animalental, Taigaa, These Are, Powers, Lidia Stone, More Teeth

Hollywoodland Continued from 8

Lone plays the part well, although it is far from her best performance.

T he only actor who actually benefits from being in Hollywoodland is Ben Affleck, for whom this film is a step up after atrocities like Daredevil and Gigli. Reeves’ is the more complex, interesting part in the film, and Affleck does what he can with it. The best scenes in the movie (or, the few good scenes) all involve Affleck taking a good role in a good movie, and maybe someday he will no longer be considered Bennifer’s lesser half.

But a few solid performances and the occasional decent scene is not enough to save Hollywoodland from crashing and burning. Perhaps Coulter and Bernbaum should stick to television—where both of them have worked for most of their careers—as both of them seem lost on a project longer than an hour. Perhaps the biggest mystery in Hollywood isn’t whether George Reeves committed suicide or was murdered, but is how nobody caught on to the plot of Bernbaum and Coulter to destroy Hollywoodland and make it nearly unwatchable, to further remove Reeves’ case from our minds. But then again, that may just be another conspiracy theory.

Another event is sure to be followed by another event.
Killer Shrimps for Dinner

by Frank Brancely

Let's get together, smoke a bowl, and contemplate the best way to make a movie that will confuse and repulse audiences, all the while creating the illusion that what we've produced is something artsy, unique, and worth watching.

This must be the conversation that took place when Italian-director Piero Galia, who lives in Los Angeles and is considered by many as one of the most interesting young artists, outlined his ideas for Killer Shrimps to writer Adriano D’Angelo. Galia, whose work has been exhibited in museums and galleries throughout the world, has in Killer Shrimps explored a concept of loose boundaries between reality and fiction – a notion entirely new premise in modern film, but a compelling approach nonetheless. Galia said that “instead of the traditional reproduction of reality with the use of convincing sets or a lifelike shooting style, we decided to execute this movie by forcing reality to become fiction. In this way we are pushing the actual to become similar to what ought to be considered artificial.”

There's no doubt that Galia achieved his objective, but is the outcome enjoyable?

At a ranch-style house in the Hollywood area of Los Angeles, two filmmakers, Galia and a fictional director named “Kazuma,” film a documentary on yet another young filmmaker from London whose own film consists of zombies, hallucinations, spectacularly horrendous special effects, and plain bad acting – if it can be called acting at all. Not making sense? It’s really not supposed to make sense! This realm, lines are to be blunted, headaches to be had. The two directors and their sets eventually become one when, after a particularly nasty pissa delivery, the cast and crew become zombies, leading to an especially stomach-churning gore-fest. One audience member remarked after the credits, “I’m not sure our stomachs could have taken it much longer.”

The outcome of this chaos is by no means pleasant.

At what point do questions about the abstract dimensions of a film stop becoming intriguing and start to antagonize the viewers? The answer? About thirty minutes after being seated you will quickly find that this movie about a blood-and-guts zombie movie is too convoluted to be appreciated, too surreal a parody of fake and non-fake reality to recommend to any random moviergoer or film enthusiast. Trust me when I say that urges to walk out will surely be in abundance.

Don’t get me wrong: Galia, who not only shot the movie daily with his home as the set, but drew influence from much of his own doubt and hesitation as a source for material, has offered the artistic community something technically astute and worth investigating. To any other casual film aficionado however, I’d advise to beware and stay clear of Killer Shrimps.

Killer Shrimps was screened at Weiss Cinema, Sunday, September 10th as the final event in concurrence with the summer exhibition of the Uncertain States of America at the Center for Curatorial Studies, which closed on Sept 10th.

WESTON, CONTINUED FROM PAGE 10

own to take you through the game. I would break down the intricate mechanics of the action, except it isn’t particularly intricate. As Kazuma, you punch, kick, and sometimes hit people with objects that aren’t usually intended as bludgeons. Add a “gritty” electronic soundtrack and you have the entire game. My imagination could do more art with convincing sets or a lifelike shoot — a not entirely new premise in modern film, but a compelling approach nonetheless. The Bard Observer--Copyright 2006.

The Observer

Contributing Writers. Bridget Behrmann, Meghan Black, Frank Brancely, Kirianna Buteau, Grace Dwyer, Eri Kursan, Rachel Meade, Kevin Powell, Brenda Rowe, Omer Shah, Oliver Traldi, Julia Wentzel, Noah Weston

Contributing Photographers. Fernando Garcia, Sarah Perkins

Assistant Editors. Kaye Cain-Nielsen, Elvia Pyburn-Wilk, Ted Quinlan

Special Thanks: Tess Hall

Editor-in-Chief. Michael Brown

Commentary. Michael Newton

Comics Page. Will Kwok

A.E. Tom Housman

Associate Editor. Hannah Sheehan

Special Projects: Noah Weston

The opinions expressed herein do not necessarily reflect reality or the semblance of rational thought. All conflicts and/or moral dilemmas are predigested for your intellectual convenience. The Bard Observer--Copyright 2006.