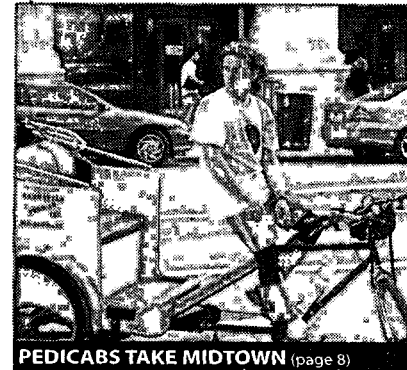


JESUS CAMP NYC: 'HELL HOUSE' A HALLOWEEN HOWLER

CUNY GRADUATE CENTER Advocate



PEDICABS TAKE MIDTOWN (page 8)

The Newspaper for the CUNY GC Community

October 2006

NEW ADDRESS! <http://gcadvocate.org>

Excessive Force and James Fyfe's Long Shadow



Dr. Fyfe testifying at Amadou Diallo's trial in February, 2000.

COURT TV

CHARLES LIEBERMAN

Thursday, October 5th, marked the inception of the conference, titled Research and Policy on Police Accountability, commemorating the legacy of James Fyfe. Some of the most influential researchers in the field of policing, as well as a few leaders of major police agencies, presented papers. The conference, held at CUNY's John Jay College of Criminal Justice, included research on use of force by police, the policy impact of research, and commenced with the announcement of the first Fyfe Fellowship recipient, which was awarded to a doctoral student in the Criminal Justice Program who had served as a police officer. The fellowship is designed to fund future or current research in the field of policing. Speaking at the Fyfe Fellowship Dinner was Professor Jerome Skolnick, co-author with publications on policing, "Above the Law: Police and the Excessive Use of Force." Dr. Fyfe, a native of New York City, former New York City police officer, the first Deputy Commissioner for Training at the NYPD, and distinguished professor at CUNY, was one of the great scholars and researchers in the fields of police use of force and police training.

Although James Fyfe passed away last November, his work remains an important part of academic research in the field of criminal justice and policing. It is nearly impossible to research police use of force or police training without encountering a James Fyfe citation. Jeremy Travis, President of John Jay College of Criminal Justice, was quoted as saying that Dr. Fyfe's "research on the use of force changed the direction of police practice and legal doctrine." His expert testimony led to major changes in both police training and procedures regarding police use of force. He was also involved in Section 1983[1] litigation and consent decrees[2] for police departments, which affected major cities in the United States, such as Philadelphia, a city that Fyfe concluded was "one of the worst in the nation for lax discipline, excessive union power and an arbitration process that favors the police and cuts off most city appeals to the courts." [3] Consent decrees led to monitoring of police agencies by Federal authorities until the problems associated with the decree could be corrected. Dr. Fyfe conducted research and published extensively on police use of force.

Police use of force remains an issue that greatly concerns the public. Accountability for these officers of the law that employ force against members of the public has

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Columbia Protesters Oust Minuteman

On Wednesday, October 4th, left leaning student groups from across the city, including the CUNY Internationalist Group, gathered to protest a scheduled speech by the co-founder and spokesman of the Minuteman Project Jim Gilchrist. Gilchrist, who was invited by the Columbia College Republicans, was interrupted when a group of students from Columbia's Chicano Caucus climbed on stage with a banner reading "Say no to Racism." The melee that followed has become the source of a significant amount of debate, sparking discussions of the limits of free speech and public discourse on campuses across the country.

Gilchrist is the author of *Minutemen: the Battle to Secure America's Borders* and is an outspoken critic of current immigration law. His organization aims to prevent illegal immigration across American borders through political action and the creation of citizen border patrol groups. The Minutemen argue that they are "Americans doing the job that Congress won't do," but they have been widely criticized by many immigrant groups for supporting a racist and nativist political agenda. Although Gilchrist and his organization have taken pains to separate themselves from racist and nativist

groups, many, including the Southern Poverty Law Center, say that the minuteman project has become a cover for neo-Nazis and racist extremist groups like the National Alliance, whose members openly advocate violent vigilantism on US borders.

Protesters at Wednesday's rally posted an official response to the events on the internet.

"Fascist scapegoating is not up for academic discussion. Like Hitler in pre-Nazi Germany, Gilchrist and the Minutemen attempt to demonize foreign-born poor people, blaming 'illegals' for society's problems. His group doesn't present reasoned debate. It spouts racism and hatred, aiming to divide people."

But official criticism of the protests was swift and overwhelming. President Bollinger of Columbia University responded to the protesters in a public statement on Friday, condemning the use of intimidation to silence speakers:

"It is unacceptable to seek to deprive another person of his or her right of expression through actions such as taking a stage and interrupting the

speech. We rightly have a visceral rejection of this behavior, because we all sense how easy it is to slide from our collective commitment to the hard work of intellectual confrontation to the easy path of physical brutishness. When the latter happens, we know instinctively we are all threatened."



Similarly, Mayor Bloomberg criticized Bollinger and Columbia University saying "I don't care whether you're from the hard left, the hard right ... if you get invited, whoever invites you should have the courtesy to let you speak and provide the protection so that you can do it."

Gilchrist responded that Columbia "is a gutter school. The students are not being taught how to learn but how to hate.... It is a shame that we cannot discuss the issues."

Of Devils and Democracy

Let's face it: Americans are becoming an increasingly thin-skinned people. Fueled by the self-pity, anxiety, and insecurity of recent historical events—including the attacks on the world trade center and the disastrous outcome of our recent misadventures in Iraq—Americans are apparently less capable than ever of understanding or empathizing with their critics. We bristle at the slightest condemnation of our government, our culture, or our international policy, while failing to realize that this lack of self-reflection and understanding is precisely at the heart of our problems.

The American public's bumbling and inane response to the recent UN speeches by Venezuelan President Hugo Chavez and Iranian President Mahmoud Ahmadinejad are two telling examples of this knee-jerk jingoism. Regardless of what you might think about the two leaders—Ahmadinejad is certainly no angel—their respective speeches at the United Nations marked the beginning of the end of America's unquestioned global authority, and as such represented a potentially transformative shift in global democracy from a world dominated by U.S. interests, to one more broadly representative of the needs of all nations. Ironically, it seems, it might be from the global south, from the mestizos and indigenes of Venezuela and Mexico that global democracy will find its greatest supporters and not, despite all of our president's empty rhetoric, from the United States.

Although the popular media and politicians, both conservative and liberal, raced to be the first to condemn and ridicule Chavez's speech for its over the top characterization of President Bush as the devil, few of them seemed capable of understanding what Chavez was really saying or the real significance of the event. Charles Rangel's idiotic response: "an attack on Bush is an attack on all Americans," made him the darling of the conservative New York Post, garnering him a spot on the front page, and even John Stewart, once an irreproachable defender of the freedom to satirize America and the American media, joined the mob of angry voices, suggesting that

From the Editor's Desk

Chavez's "insane" theatrics detract from real criticisms of the president: "calling Bush the devil is just stupid!" But Stewart is wrong. Chavez's speech and his outrageous characterization of President Bush as the devil, was anything but stupid. Quite the opposite, Chavez's theatrics were a calculated performance, designed to draw attention, not to himself, but to the hypocrisy of the U.S. Chavez could have offered a more moderate, less outrageous critique of President Bush and American foreign

policy, as other members of the UN did that week, but it would have been widely ignored. As such Chavez's speech was a refined mixture of substance and flash. Designed to create a media stir and draw attention to the problems of a U.S. dominated United Nations and the failure of American policy to lead the world, Chavez's speech could not have been more successful. But Chavez did more than merely call the president the devil.

Chavez's speech, full of references to Noam Chomsky and Alfred Hitchcock, displayed a familiar and sympathetic acquaintance with the intellectual American left, perhaps his greatest ally in containing and curtailing American power. It's no coincidence that before calling the president a devil, Chavez recommended uber-liberal Noam Chomsky's *Hegemony or Survival*—now #18 on Amazon's best seller list—saying "the first people who should read this book are our brothers and sisters in the United States, because their threat is right in their own house." Similarly, Chavez's call to move the UN to Caracas may have been hyperbole designed to get attention, but there is in fact a good argument to be made for this. The United States, through its abuses of power in the Security Council has done everything that it can to destroy the legitimate sovereignty of the United Nations for decades now. Chavez's suggestion gets to the heart of that hypocrisy.

Likewise, Ahmadinejad's speech, taken on its own, was remarkably sensible—especially for a man primarily defined as a holocaust denier. Much longer, more substantive and less theatrical than Chavez's speech, Ahmadinejad's offered

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Advocate

<http://gcadvocate.org>

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To The Editor:

As someone who conceives of democracy "as a way of life," it bothers me when I see others who self-identify as "left" engaging in behavior that discredits the cause. Case in point: Kevin Barrett and the whole "Loose Change" 9-11-was-an-inside-job-crowd. These folks are often critical of the US government (which they should be), but then they want everyone to believe that the Bush Administration has the brains to pull off a conspiracy which makes the story-lines from the combined 5 seasons of 24 look like something Dr. Bunsen hatched in his Muppet lab? A conspiracy as vast as Barrett and company envision involves lots of people, and people tend to talk. Give me a break guys.

Ditto the "leftist" students who disrupted Minuteman (his organization, not his wife's nickname for him) Jim Gilchrist's speech at Columbia the first week in October. Freedom of speech, which has allowed many an idea left of the pale to be aired, applies to those whose views we disagree with too. Shutting guests up and bullying them is just as bad if the perp is Bill O'Reilly or the Columbia chapter of the International Socialist Organization.

People like Barrett and the rowdy lefties at Columbia (maybe they're angry over all the money they're lay-

Letters to the Editor

advocate@gc.cuny.edu

ing out for the Columbia imprima-tur--shoulda gone to the GC guys!) don't help the cause. They do exactly the opposite. What motivates them? I think D.H. Lawrence was wrong in his assessment of pacifist Bertrand Russell's motivations, but that his words to the philosopher could be applied to Barrett and the Columbia campus rowdies: "It isn't in the least true that you, your basic self, want ultimate peace. You are satisfying in an indirect, false way your lust to jab and strike."

TONY MONCHINSKI

Student in the Political Science Program and author of the forthcoming "The Politics of Education" (Sense Publishers)

To The Editor:

Defending immigrants against Minuteman vigilantes is vital to us throughout CUNY, our classmates, the students we teach and the multiethnic working class of this city. In protesting the Minutemen, we are helping defend literally thousands of "undocumented" students at CUNY. Many are from families that brave

dangerous desert or ocean crossings, "Migra" helicopters and now Minuteman vigilantes. In areas around New York (including Long Island and New Jersey), anti-immigrant vigilantes have targeted immigrant day laborers for violent attacks. Now the Minutemen are pushing to organize racist vigilantes inside the city itself.

This is not an issue of "free speech" but of defending ourselves against the Minuteman racists, who are not a debating society but an action squad that helps kill immigrants. They are linked to and have been joined by other fascist and violent racist groups like the National Vanguard, National Alliance and KKK. Just five blocks from the Grad Center on October 7, an anti-Mexican rally by the Minutemen featured skinhead fascists and thugs -- one of whom had kicked a Columbia protester in the head and was wearing a shirt with boot prints and the slogan "Stomp Out Illegal Immigration" -- screaming for more deportations and attacks on immigrants. It is vital that we defend the students who protested the Minutemen at Columbia University; and that we join with the power of the multiracial labor movement to keep out these murderous vigilante squads.

SANDOR JOHN

Adjunct (History) and supporter of the CUNY Internationalist Clubs

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www.gcadvocate.org

An Open Letter to Attorney General Eliot Spitzer

From the Undersigned Students and Faculty of The City University of New York

Dear Mr. Spitzer,

It is becoming increasingly likely that you will be the next governor of the state of New York. As such, you will be in a position to significantly influence the future direction of the City University of New York (CUNY)—the largest urban university in the nation. As you know, the governor of New York is permitted to nominate up to 10 members of the CUNY Board of Trustees and it is through this nomination process that you will have the opportunity during your tenure to create a new, fairer, more democratic, and more representative board of trustees.

Although the press likes to talk about the great improvements at CUNY over the last few years, the university still faces a number of significant challenges. Like President Bush's plan to leave no child behind, the CUNY Board of Trustees has focused on increasing standards at CUNY through proficiency exams and higher entrance scores without offering any subsequent decreases in class size or course loads, or significant increases in student resources, faculty wages, or the faculty to student ratio at the university. All of this comes despite the fact that the Board of Trustees has increased tuition at CUNY schools across all levels, including the community colleges and the graduate school, whose students were hit with an 18% increase in their tuition last year.

During this same period, however, the CUNY Board of Trustees approved huge pay increases for the Chancellor and the college presidents, equaling as much as \$2 million each year—or the equivalent of 7,000 scholarships to cover the new tuition increases. CUNY Chancellor Matthew Goldstein alone received a 40% increase to his annual salary. In addition to this the board has continually conducted itself in the most undemocratic fashion, often holding meetings and passing unpopular resolutions during the summer and winter months when students are away from their schools and thus unlikely to find out about any vote until it is too late, and refusing to bargain relatively tiny retroactive wage increases.

A close look at the composition of the board of trustees will reveal to even the most naïve observer that the board sadly does not and cannot possibly reflect the interests of the students, faculty, or staff of the university, but that they instead reflect the interests of the Republican politicians who appointed them and the investment firms, development corporations, and the for-profit education firms they work for. How, for instance, can Benno Schmidt, the Chairman of the Board of Edison Schools, a corporation whose sole interest is to privatize public education, simultaneously sit on the board of a public university system like CUNY? In addition, none of the appointed members of the board have PhDs, only one has any experience teaching at CUNY, and although many have graduated from CUNY schools, many also have spent long years at elite corporate and private education institutions and have clearly long since forgotten their years at CUNY.

A university is not a corporation and should not be run like one. We urge you to take this opportunity seriously and to consult the university community before making future Board of Trustees nominations. We also ask that you nominate future board members who promise to make the board more accountable to the students, faculty and staff of the university, and who promise to fight for the university's interests in Albany, set a fixed and fair tuition scale, significantly increasing the number of new tenure track faculty positions, offer some kind of parity to the adjunct lecturers who make up more than half of the teaching faculty at the university, deal fairly with the university unions, including the Professional Staff Congress, and make the university truly accessible to all of the people of the city that it serves.

We wish you all the best in your new position and are ready to help you make the university truly the best that it can be.

The Advocate Newspaper of the Graduate Center CUNY
The Doctoral Students Council of the Graduate Center CUNY

To add your name or organization's endorsement to the petition go to www.gcadvocate.org

The Present and Future of University Podcasting

ADVOCATE STAFF

As universities increasingly try to integrate technology into the classroom more seamlessly, the podcast is getting an academic makeover. A number of universities, many of them out in California, have worked out deals with Apple's iTunes store to sell professor's lectures online to students – or anyone else – who wishes to purchase, download, and listen to university lectures. While some CUNY campuses are more pro-active in integrating technology into the educational curriculum than others, one way that graduate students can get their first taste of a hi-tech classroom is with the Blackboard application.

In addition to on-line collaboration functions, such as holding a virtual class or instant chat session with one's class, Blackboard is also a good forum to up-load audio files for learning purposes. Rather than teach a class on-line, one can now lecture to a digital voice recorder, connect it to the computer, and upload the converted file

straight to the Internet.

There are many methods to accomplish the same end. The GC Advocate's test staff went for the easiest answer, but there are many alternative options available, ranging from upscale (and expensive) hardware to software voice-conversion programs. Going with the 'easiest, most fool-proof' mantra, we found that a digital voice recorder that uploads and connects to a computer via a USB port to be the best option as it requires no additional software or complicated data conversions.

After preliminary research (CNET is a good start), it was determined that an in-store visit would be required to grill the sales help for the answers that the technology-laden web descriptions could not answer. Alex, a salesman at RadioShack, steered us towards the Olympus models, such as the DV-2 (\$129.99) or the DS-20 (\$139.97), both of which would record a conversation or lecture and easily convert it into an audio file instantly able to be uploaded from a computer.

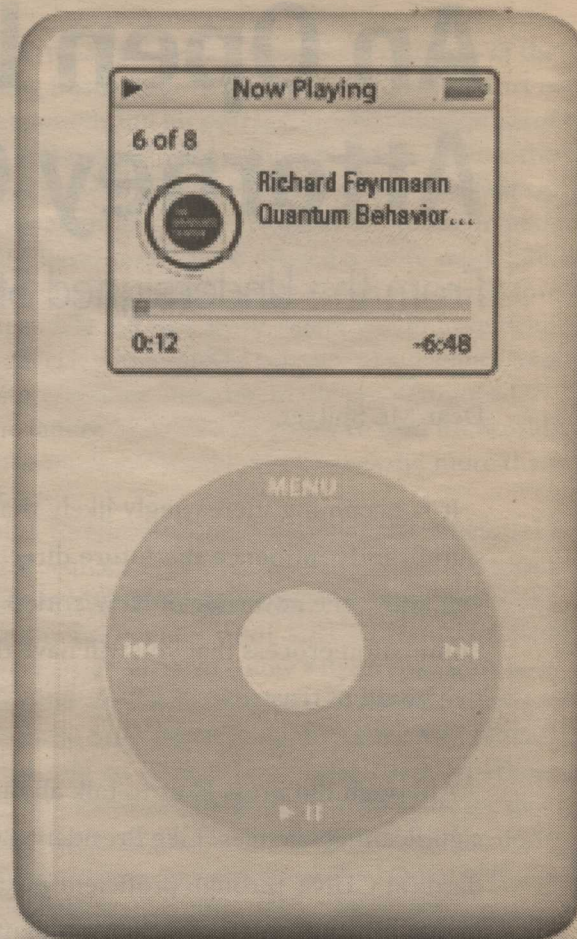
The DV-2 has a built-in microphone and can record up to 22 hours of audio content. It comes with a docking station and USB connection, carrying case, and runs on two AAA batteries. The DS-20, on the other hand, also has a built-in microphone, but gives you 44 hours of recording time (or equivalent to 128MB flash memory space). It comes with a power adapter, and runs on AAA batteries.

Sony also makes a line of digital voice recorders, the recommended model being the ICD SX25 (starting at \$149.99), which provides 11.5 hours worth of recording time on long-play (LP) mode, which translates into 35MB of flash memory. The ICD SX25 comes with a USB connection port, digital voice editing software, a stereo ear receiver, carrying case, and two AAA batteries.

According to Alex, the advantage of the Olympus brand, he said, over the Sony brand of digital voice recorders was their ease of use. "Although we sell both brands," he said, "the majority of our returns are on the Sony product, because it is not as easy to use as the

Olympus is."

Other options include the Marantz PMD-660 (\$499.95), which is equipped to store 35 hours worth of audio content. It comes with a built-in microphone and audio editing can be done on the unit itself (it has two editing modes) or through your own audio editing software. It comes with a USB port and runs on four AA batteries.



Podcasting: wave of the future?

With the recent talk about podcasting within the educational environment there are many questions concerning just how one would integrate this technology into the learning experience. *The GC Advocate* invites your commentary and letters as to whether you would be interested in having the IT department develop a workshop to teach GC students how to use podcasting and how to integrate it into the adjunct teaching experience.



Asian American / Asian Research Institute

The City University of New York

AAARI / AAHEC 2006 Annual Banquet

The Asian American / Asian Research Institute (AAARI) of The City University of New York will be holding its 5th Anniversary Celebration at Gala Manor in Flushing, Queens, the heart of New York City's largest Asian American community. We are proud to have Chancellor Matthew Goldstein as our honorary banquet chairperson. Please come and join us to celebrate our past and present achievements and support our future endeavors. Your unwavering support will enable AAARI to continue to "Build the Bridge Between CUNY and the Asian American Community."

The success of this fundraising dinner depends upon your support. Your contributions through ordering a ticket, purchasing a table or placing an advertisement in our banquet journal will enable AAARI to continue to serve friends and members of the Asian / Asian American community. Please join us for this special event.

Date: Thursday, October 26, 2006

Time: 6:00AM to 9:00PM

Place: Gala Manor Banquet Hall
37-02 Main St. (Entrance on 37th Ave.),
Flushing, NY 11354

Student: \$35 each | **AAARI Member:** \$80 each

Over 65 Years Old: \$80 each

Non-AAARI Member: \$100 each w/ 2007 AAARI Membership

Mr. Jay Hershenson
Vice Chancellor for University Relations
The City University of New York



Honorees:

Dr. Hiroko Karan
Executive Director,
Research & Sponsored Programs
Medgar Evers College, CUNY



Mr. David Ng
Executive Editor
New York Daily News

Friday Evening Lecture Series

Time: 6:00 PM to 8:00 PM

Place: 25 W. 43rd St., 19th Floor, between 5th & 6th Ave., Manhattan

10-13-06 **Sonali Skandan** "An Evening of Bharatanatyam: The Classical Dance of South Asia."

10-20-06 **Terrence Cheng**, (Lehman College, CUNY), "Remembrance: Molding Chinese History into Fiction."

11-03-06

Randolph Cameron (Medgar Evers College, CUNY), "Finding A Way to the Top: Career Moves for the Minority Manager"

11-10-06

Caf Dowlah (Queensborough Community College), "Backwaters of Global Prosperity"

For details, to register, or to view past events, please visit our website @

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Working Towards the Future

The Graduate Center recently acquired new hardware, new personnel, and is working on implementing new software updates in the on-going quest to bring the GC's technology hardware, software, and network capabilities up-to-date.

Using funds from the Student Technology Fee, the GC purchased 10 new Macintosh computers (Macs), which are in the process of being deployed to high-need areas throughout the building. Two of the targeted areas are the Music Department and New Media Lab lounge areas. Some of the new machines will also end up in the library, said Assistant Vice President for Information Technology Robert D. Campbell, who noted that the Macs stationed there presently represent a "hodge-podge" of older equipment. The integration of some of the new machines will help offset that deficiency a bit.

Campbell said that this purchase was in line with the "need to integrate the Mac platform into the Graduate Center." One of his goals is to incorporate more Macs in programs or departments where they are best suited. But don't get your hopes up that your student lounge will soon have a Mac to sync with your iPod. "Where Mac platforms are used right now," he said, "they are best suited to the [program

GC Technology

LINDSAY SARAH KRASNOFF

or departmental] needs rather than to the personal tastes or preferences of faculty, staff, and students."

As the Mac runs on a different platform from the other GC PCs, the increase in the number of Mac systems running at the GC necessitated the hiring of a staff member with Mac-specific expertise. To this end, the GC recently hired Michael Oman-Reagan, a Mac specialist, to join the Client Services division of the IT department, the group responsible for providing the GC community with front-line support via the IT help desk.

In addition to Oman-Reagan, it is hoped that one of the future IT hires will also be a Mac specialist. Presently, there are five other job openings that IT is trying to fill in order to target GC-community related technology issues: two in Client Services, two in Systems, and one in Applications Development. The Systems group works with the building's infrastructure, servers, and network, while the Applications Development team consists of pro-

grammers. The reason why there are up to five positions vacant right now is due to a moving-around of the IT department funds. Campbell said that he wanted to free up more dollars to devote to front-line staff as this would best help the GC community. There is also a push, he said, to find more professional development opportunities and workshops to send technicians to so that they may increase their working knowledge of the Mac platform.

Another new acquisition in Campbell's goal to bring the GC system more up-to-date was the purchase of new monitors for the information kiosks throughout the building. "The problem with the kiosks now," he said, "is two-fold: one, they are outdated; and two, the information in the kiosks themselves is not kept updated." As the kiosks run on a separate network from the rest of the building, this is one area that Campbell's team is targeting for improvement. "These kiosks are one way that the institution interacts with the population," Campbell said, noting that updated and functioning kiosks would aid not only GC students, faculty, and staff, but also outsiders who come to attend conferences, talks, or symposiums. "The kiosks are but one example of the larger project in updating our information and systems," he said.

The software-side of the upgrades is also a work in progress. The GC has not routinely been purchasing software updates, which has led to many programs being outdated or outmoded. This is an area that is actively being targeted for improvement. Two software programs are at the top of the list for updates: Adobe Acrobat Pro and SPSS.

The GC presently uses Adobe Acrobat 6.0, which is a publishing program to allow the reading and creation of pdfs. Most departments and offices within the GC need this program, and the main problem up until now has been that it is not installed in enough locations. Seeking to begin to rectify this

problem, in early October the GC purchased 100 licenses to the newer version, Adobe Acrobat 7.0, and is deploying it to more programs throughout the semester.

The other program that the GC IT department is working on updating is SPSS, a statistical analysis package that is used by many students, faculty, and staff. The new version that is available would provide SPSS users with significant upgrades. At press time, the GC is working in tandem with other CUNY campuses on securing a licensing agreement (SPSS is not licensed by the CUNY system), and it is hoped that the new version will be acquired within the next semester.

The last of the recent or imminent improvements is the installation of EZProxy, a program that will give students additional access to the databases and resources of the Mina Rees Library. EZProxy has tested successfully over the past month at the library, and in early October the GC purchased a permanent license for the program. Julie Cunningham, Chief Librarian, said that within the next few weeks EZProxy should be up and running, and that students can keep an eye on the library website (library.gc.cuny.edu) to see if it is live. Although the acquisition and installation of EZProxy was a joint effort of both the IT department and the library, Campbell said that it was an "excellent example of how side projects which have more immediate results and impact can be integrated into the overarching task" of updating the GC network, hardware, and software systems.

Have a technology-related issue that you would like to learn more about? Ever encounter a tech issue that you want to know more about as to what is being done within the Graduate Center to address it? Send us your questions: advocate@gc.cuny.edu with the word "Technology" in the subject.

On the Horizon: the One-Year Plan

CUNY PURSUES LICENSING AGREEMENTS

The CUNY system is presently pursuing licensing agreement with Microsoft that will provide the Graduate Center with the new Office 2007 and Vista platforms. Ideally, this will be completed and the GC will be able to install the new versions of the operating system for the start of Fall 2008. This is a "major" step, according to Campbell.

The main difference between Windows XP (what the GC presently uses) and Office 2007 will be facilitated user interface, which will allow users greater degrees of functionality. "We need to be more proactive in planning," Campbell said in reference to the lack of updated technology, and the switch to Office 2007 a step towards this goal.

Vista is the functionality component of the new Office 2007 platform, which will allow for a more secure PC environment. The English translation of this means that the GC, once it adapts these new systems, will be less prone to viruses and less prone to intervention by unauthorized users. Additionally, Vista will provide a new environment for screen presentation, using different layers of screen display. Of course, if one chooses to display the more conventional screen, this will still be possible. Campbell said that Vista will essentially be like the "floor plan," for the GC computing systems, "and the applications you can consider the interior design."

MORE HARDWARE

Another improvement (not supported by this year's Student Technology Fee) was the purchase of 115 new PCs, which are presently being deployed throughout the building, albeit mostly for the EOs, staff, and faculty. In addition to citing their needs for new computers (the new version of Banner requires larger screens than the older PCs), Mr. Campbell detailed that much of the faculty and staff presently uses outdated PCs. One of his goals is to work on "matching financial resources with needs."

EXCEEDING USER PROFILE SPACE TO BE A PROBLEM OF THE PAST

Ever try to save something while working on a computer at the Graduate Center only to be told that your user alias is over its set limit? This will soon be a predicament of the past. One of the ongoing projects of the GC's Information Technology staff this fall is working on eliminating user profiles. The IT department is working on raising the amount of space for profiles so that being unable to save documents or material will not be an issue in the future. This process has already been accomplished for faculty and staff users, however, due to the large and constant turn-over of the student population, the student user profiles are taking a bit longer.

Chavez

From page 2

specific critiques of U.S. and U.N. policy, describing the obvious inequities between first and third world nations, between those with a seat on the security Council and those ignored voices in the general assembly:

"Some are fast expanding their domination, accumulating greater wealth and usurping all the resources, while others endure the resulting poverty, suffering and misery.

"Some occupy the homeland of others, thousands of kilometers away from their borders, interfere in their affairs and control their oil and other resources and strategic routes, while others are bombarded daily in their own homes."

Ahmadinijad, like Chavez, also offered a critique of the Security Council, arguing:

"Justice and democracy dictate that the role of the General Assembly, as the highest organ of the United Nations,

must be respected. The General Assembly can then, through appropriate mechanisms, take on the task of reforming the Organization and particularly rescue the Security Council from its current state."

Despite all of this, the *Christian Science Monitor*, not normally a conservative paper, described Chavez and Ahmadinijad's speeches as "the rantings of demagogues," without discussing any of the substance of those speeches. Ahmadinijad may be a demagogue, and his real intentions may be questionable, but what he said was as relevant as it was startlingly true. If we cannot learn to listen and to listen closely to the voices of those who disagree with us, if we cannot learn to see ourselves and the world from the subaltern perspectives of those we are supposedly seeking to help, than we will be dooming ourselves to a world of real enemies rather than mere critics.

The Dangers of a Timid Administration

TIMOTHY SHORTELL

The current attack on the academy by conservative Republicans is the result of a perfect storm of sorts. The rise of right-wing authoritarianism [1] combined with neo-con hawkish opportunism has chilled free expression in general. The Bush Administration's "war on terror" in Iraq, and perhaps soon Iran, not to mention its blank-check support for Israel's occupation of Palestine, has made accusations of disloyalty and treason a regular feature of conservative public discourse. The pundits and bloggers of the right are targeting anyone who dares dissent. Professional hysterics such as David Horowitz see much profit in a campaign against the academy, an institution that remains mostly independent of neo-con hegemony.

The anti-academy forces have a plan: faculty autonomy is to be eliminated just as journalistic autonomy has been. Many neo-cons dream of a society in which all institutions mutually reinforce allegiance to a "permanent Republican majority." The same strategies are being used too: greater corporate control of resources and an impressive propaganda campaign to "expose left-wing bias." Professors, like journalists, are professionals who understand the boundaries of their own political beliefs and practices as well as their official responsibilities. But outside observers don't always see how the norms of a profession regulate its participants. That makes us an easy target. As with the campaign against independent journalism, accusations of bias don't have to be true to be effective; they just have to be repeated often and with vehemence.

The perfect anti-academy storm has generated a great challenge for college administrators. It isn't easy to defend the value of academic freedom in this political climate. With local Republican politicians or trustees eager to interfere in academic affairs, the desire to keep a low profile is understandable. But now is not the time for skittish administrators. I've seen first-hand the damage that can be done by such timidity.

In many ways, the details that led to my being included among the *101 Most Dangerous Professors* (or otherwise vilified) are the ordinary stuff of organizational life in the academy. I was elected chairperson of the Sociology Department at Brooklyn College Brooklyn College in a contentious election that exposed, among other things, tensions resulting from the peculiar demographic profile of the faculty at BC. (Because the college experienced a 15-year or so period with little new hiring, there is a generation missing in many departments. One cohort has been at the college for 30 years or more and another for 10 or less.) The junior members of my department had lost confidence in the department's direction and leadership and wanted a substantial change. We wanted the department, and the college, to recognize that our sense of the profession, though different from that of the seniors, was legitimate. I ran for chair with that goal and won a majority of the votes.

At least one person in the department was not willing to abide by the results of the election and ignited the media

Academic Repression in the first person

controversy that ensued. Like many of my colleagues, I have a progressive political perspective. Unlike many of my colleagues, I've published a lot of political writing on the Internet, on my blog [2] and elsewhere. In one essay written for a Situationist art zine, "fifteen credibility street," I had suggested that religion turns people into "moral retards" [3]. (I admit that it was an ugly turn of phrase, but apt none the less.) It didn't take long before the essay was making the rounds of the right-wing media circus and a conservative historian at BC was blogging about the essay [4]. The story was picked up by some of the New York tabloids, including the *Sun* [5] and *Daily News* [6]. From there, on to the conservative cable shows and all over talk radio [7]. For a couple of weeks, I was the most hated academic in America.

Ironically, perhaps, the same essay had become a mini-cause célèbre a couple of years earlier when I chaired the college's general education curriculum committee. At that time, the BC administration dismissed the tabloids' feigned outrage as irrelevant to the committee's work and of no significance to the college. This time, however, with the volume of the right-wing blather much louder, the BC administration flinched. BC's president, Christoph Kimmich, wrote to the *Daily News* denouncing my essay and announcing the formation of an ad-hoc committee to investigate [8]. It was never clear what this committee was to investigate, since the fact of the essay was not in dispute and there were no complaints of bias against students or colleagues.

The committee never contacted me and I never heard officially that they had completed their work or even disbanded. What the investigation did do, though, was give those who opposed my becoming chair, inside the department and out, an opportunity to rant. Seeing the feeble response of the college to the growing problem, which had spun the departmental conflict out of control, I decided to decline the election for the good of the department and my own well-being. If the administration could not effectively resolve such a clear case, I doubted that I or the junior faculty would be supported in the future.

What began as an ordinary, if nasty, department dispute became an academic freedom incident. If the college had responded to the media attention just as it had the first time the local matter would have been resolved fairly quickly, I believe, because the conservative media outlets would have shifted

their attention to some other leftist academic exercising his or her right to free speech. But the college administration made the mistake of believing that it could defend academic freedom in the abstract while undermining it in practice. President Kimmich suggested that department chairs might not have the same academic freedom as the rest of the faculty. This provoked a crisis of confidence of not only many of the other department chairs but also of many faculty at the college, especially the politically active junior faculty.

The college's public relations strategy failed. It emboldened conservatives in their campaign of intimidation. The right-wing noisemakers would not be satisfied with merely veto power over chairperson appointments. Barely two weeks later the tabloids went after my colleague Priya Parmar, a professor in the School of Education. The college administration ran scared again, leaving many faculty with the impression that unfounded accusations amplified in the media could endanger a career at BC.

At the same time, the university administration remained silent. The desire to avoid controversy was stronger, it seems, than the impulse to defend academic freedom. The university administration should have embraced the opportunity to explain to the public in New York and elsewhere that academic freedom is worth fighting for because restrictions on free expression are a threat to the quality of public life and because the freedom to research and teach without political interference only strengthens public education.

Strong leadership on the issue of academic freedom is based on the recognition that what faculty say or write as private citizens is beyond the purview of the institution, even if parts of the public misunderstand this fact

or disapprove. All faculty fully possess the right to free speech. The public, with encouragement from cynical opportunists such as Horowitz, might believe that political speech of one kind or another necessarily equals teaching and scholarship of one kind or another—that is, that progressive politics leads to indoctrination of students—but administrators know better. Good teachers and good scholars can hold leftist beliefs as easily as rightist ones. Good teaching and good scholarship are based on scholarly values not political affiliations. It might be difficult to explain this when criticisms of the academy are so shrill and so frequent, but that is part of the job of an administrator.

Whereas the BC and CUNY administrations failed to stand up effectively for academic freedom, I was gratified by the response of many of my colleagues. I received a vigorous defense from my union, PSC-CUNY [9]. The AFT also made a strong statements in support of academic freedom [10] and the AAUP looked into the matter. Faculty at BC and at the other campuses are energized to organize on the issue.

Faculty and students understand the importance of academic freedom. We will have to work hard to keep pressure on administrators to support academic freedom with actions and policies as well as with words. If administrators can't find the courage of their convictions, then it will fall to faculty and students to provide them with some backbone. We are not afraid.

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1. See Sara Robinson at *Ordnus*, dneiert.blogspot.com
2. What Would Durkheim Do? <http://www.shortell.org>
3. <http://www.anti-naturals.org/15est/no19/index.html>
4. <http://hnn.us/blogs/comments/12047.html>
5. <http://www.nysun.com/article/14016>
6. <http://www.nydailynews.com/front/story/312245p-266952c.html>
7. For example, <http://www.foxnews.com/story/0,2933,158337,00.html>. Several Fox News shows mentioned the controversy as did shows on MSNBC. I received invitations to appear on most of the major conservative talk radio shows.
8. Published on May 23, 2005.
9. <http://www.psc-cuny.org/BCAcademicFreedom.htm>
10. http://www.aft.org/higher_ed/news/2005/brooklyn.htm

Graduate Student Workers: Help the Adjunct Project Serve You Better

During our time at the Graduate Center, many of us choose to teach as adjuncts, become grad. assistants or fellows, or work as some other part-time employee at a CUNY college. As a result, we share common concerns about wages, benefits, and working conditions. Yet, despite our common work experiences and concerns, many of us have never attempted to address our collective grievances as part-time workers at CUNY, and some may not even know about the most useful resource at the Graduate Center that allows us to do so: the Adjunct Project.

The Adjunct Project of the Doctoral Students' Council seeks to educate students about their contract rights and to help students fight for better wages, benefits, and working conditions. By providing a bridge between the Graduate Center's student body (represented by the Doctoral Students'

Council) and the Professional Staff Congress (the union that represents CUNY faculty and staff), the Adjunct Project helps them express collective, work-related concerns and organize to address these concerns.

The Adjunct Project is currently conducting a survey of Graduate Center adjuncts, graduate assistants, and other part-time employees. With your participation, the Adjunct Project can better understand what your most urgent work-related issues are and what you feel should be done to address these issues. To access the survey online, visit the DSC website: www.cunyds.org.

You can also contact Carl Lindskoog, the Adjunct Project coordinator, at (212) 817-7869; clindskoog@gc.cuny.edu or stop by the office at the Graduate Center, room 5494.

Jesus Camp NYC: Les Frères Corbusier do the "Hell House"

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It happens every October; in small towns across the United States teenagers and community groups begin to break out the dry ice, strobe lights, fake blood, black gowns and red face paint and prepare to scare the hell out of their friends and family. In most neighborhoods this takes the form of local haunted houses and roving bands of children demanding candy and threatening their neighbors with malicious acts of vandalism.

In many rural counties across the country, however, teenagers and their youth outreach pastors are using the same methods and props to save souls. Since the late seventies the Christian right has been producing elaborate morality plays, cleverly disguised as haunted houses, about the moral, physical, and spiritual dangers of gay marriage, abortion, drug use, and nearly all forms of non-procreative sex. These "Hell Houses," as they are called have become an increasingly popular way for the evangelical community to counter the usual pagan celebrations of darkness and good intentioned paranormal experimentation that is Halloween, and have become a powerful recruiting tool to bring wayward teenagers back into the fold.

The reverend Jerry Falwell is often given credit for helping to popularize these events, but few men have been more influential in making the hell house what it is today than Keenan Roberts, the Youth pastor of The Abundant Life Christian Center in Arvada Colorado. Roberts has taken what was a Christian curiosity and turned it into a powerful franchise, with hundreds of hell houses being performed across the country each year. Since 1995, three years after his church put on their first hell house, Roberts has been promoting and selling what are called "Hell House Outreach Kits" that include everything you could ever need to put on your very own hell house, including a 263 page instruction manual with detailed scripts, elaborate directions for decorations and use of props; DVDs, sound effects CDs, and information on "Effectively Handling the Media."

Largely ignored by the secular community until recently, these annual events have received a fair amount of attention since the premiere of George Ratliff's 2000 Documentary *Hell House*, which details the production of the Dallas Pentecostal Trinity Church's very own interpretation of Roberts' script. In 2004, inspired by Ratliff's documentary, Producer Maggie Rowe, a former evangelical Christian, came up with the idea of putting on a hell house in Hollywood. "Hollywood Hell House," with guest appearances by Bill Maher (as Satan) and Andy Richter (as a portly Jesus Christ) was a resounding success.

In 2004 Rowe told NPR that she planned on taking the Hell House to New York, but two years later, Arts at St. Ann's — down under the Manhattan bridge overpass — and Les Frères Corbusier seem to have beaten her to the punch. Like "Hollywood Hell House" the Les Frères Corbusier production is based entirely on the script and directions provided by one of Roberts' "Hell House Outreach Kits" which

they purchased for \$300. Unlike the "Hollywood Hell House," however, the DUMBO production is appropriately less flashy and consequently a more convincing and realistic experience of an actual hell house. Navigating a place laid out like any other haunted house, viewers are led by a loud-mouthed cloaked and hooded demon, through a series of rooms, each more ridiculous than the last, depicting the frightening consequences of straying from God's path.

Stepping into the low budget set one is immediately struck by just how convincing this production actually is, and the detail is astonishing. From the cheap make-up of the demon guide to the plastic trash bags splattered with blood that line the walls, to the cultivated overacting of the demon guide and the teenage participants, it becomes clear that the actors of Les Frères Corbusier have embraced the odd task of attempting to play a young Christian, attempting to play one of hell's minions, attempting to entice young teenagers to their doom. This authenticity and lack of explicit irony is perhaps the saving grace of the Les Corbusier production, since Roberts' script is so ridiculous that any mocking criticism would be merely redundant.

Take for example "The Gay Wedding" scene, where the audience is invited as witnesses to the marriage of Chris and Steve (a clear play on the old right wing joke about God creating Adam and Eve, not Adam and Steve). The ceremony is introduced by a group of demons performing "weird gestural choreography to a rock 'n roll wedding march," which quickly devolves into a farcical mockery of homosexuality as an abomination of nature. The wise-cracking "Demon Tour Guide," who has already shown the audience the horrors of a botched abortion, a gang rape at a rave that ends in a teenage suicide and a reenactment of the columbine shootings, leads the ceremony:

"Demon Tour Guide: Do you solemnly swear to never believe that you're normal and that God is responsible for making you this way?"

"Chris and Steve: I do."

"Demon Tour Guide: Do you solemnly swear to never believe that you can change this disgusting lifestyle?"

"Chris and Steve: I do."

"Demon Tour Guide: Do you solemnly swear to pursue with reckless abandon sleeping with as many people as possible so that you might guarantee your chances of a violent and brutal death?"

"Chris and Steve look at each other and smile..."

In another room doctors attempt to care for a dying Steve, when a thrashing and suddenly revitalized Terri Schiavo, referred to as Jan, is wheeled into the hospital ward, foaming at the mouth and begging to be helped before the doctors put her out of her misery. As she screams for help, "The Demon Tour

Guide" tells her in language Reminiscent of a classic SNL sketch:

"It's too late, Jan. You're mine now. When you embraced anorexia, you rejected God and look at you now! Your husband and these interfering judges have themselves decided to play God."

However, before she can be hauled off by demons, Jan is rescued by the brightly lit entrance of an angel who takes her off stage saying "she's mine now."

The banal battle between good and evil, and the intolerance and bigotry implicit in all of this is anything but funny, however in the context of the Freres Corbusier production this bigotry and intolerance is naturally and effortlessly transformed into a hilarious mockery of itself, and in the group I toured with was met with healthy and derisive laughter. "You want sexual freedom," says the Demon Tour Guide, "You wanna park it in whoever's garage you feel like? Go ahead! Make my day!"

The tour Guide as Dirty Harry is similarly hilarious, so much so that in a strange way, at some point during the tour you begin to forget that what you are watching is in fact the exact same script that manages, as Roberts claims, to have a "33% salvation and re-dedication rate." That means that about one in three teenagers and adults who go through these houses actually decide to become an evangelical Christian or to re-affirm their faith at the end.

This is in fact the one part of the event that the producers of Les Frères Corbusier chose not include. In most Hell Houses there is a final room in which audience members are told about joining the church, assigned prayer partners, and often aggressively encouraged to accept Christ and affirm or re-affirm their faith. In place of this the producers ended the show with white powdered donuts and sickly sweet punch accompanied by a Christian rock hoe-down, meant to represent the choice of heaven over hell, which, in all honesty was a welcome and refreshing respite from all of the gruesome posturing and screaming of the previous hour.

Despite the scientific value of the presentation, the exactness of the production and the fidelity to Roberts' script, there is something decidedly mild and ultimately tame about the whole experience. In the DUMBO context, surrounded by hipsters and disaffected intellectuals the whole experience becomes just too easy, too neat, too obviously unthreatening. Safe in our East Coast cultural superiority the show becomes a vessel for our derision and since there is little real substance in Roberts' script, it becomes hard to find any meaning at all.

As guests left the hoe-down they were encouraged to "pin the sin" on a cardboard cut-out of Jesus. Of the many expectedly ironic messages, one read "I am responsible for all of the wars and suffering in the world," while another read simply "I read Noam Chomsky." We can only hope.

Viewers are led through rooms depicting the frightening consequences of straying from God's path.



A scene from the documentary *Hell House* (2000).



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New York's Pedicab Renaissance

DAN VENNING

On an average day in New York City, what seems like a sea of yellow taxis cruise the streets looking for passengers. They're so common that the average New Yorker who isn't desperately trying to hail one (or avoid being run over by one) may almost ignore their ubiquity. There are almost 13,000 legitimate and licensed taxis in New York. Yet recently a new form of cab has become much more prevalent: the open air bicycle taxi or pedicab. Pedicabs are especially noticeable on Fifth Avenue near the Graduate Center, where they can be seen picking up passengers at all times of the day and night.

The first pedicabs were brought to New York City in 1993 by George Bliss, who was able to get insurance on his six pedicabs by 1995. Bliss is now President of the New York City Pedicab Owners' Association (NYCPOA), which was founded this February, and he now runs Hub Station, a bike shop in Greenwich Village, where he rents, sells, repairs, custom builds, and even has a parking garage for bikes — he noted that parking for bicycles is a growing necessity in New York City. Bliss said he got into the business not only because he saw an opening in the market but also for activist reasons. He calls pedicabs "romantic yet practical," and describes them as environmentally clean (as opposed to car taxis) and unobjectionable to animal rights activists (as opposed to the horse-driven carriages near Central Park). Most notably, Bliss describes pedicabs as "Transportainment."

While pedicabs seem to be a relatively recent phenomenon in New York, they actually have a much longer history. The word "rickshaw" comes from the Japanese *jinrikisha*, meaning "human powered vehicle," and early rickshaws were actually pulled instead of biked. A painting of such vehicles, "Les Deux Carrosses," by Claude Gillot, dates from 1707. The cycle-rickshaw became far more prevalent in the

twentieth century because it is more efficient and easier on the driver, and is often used for transportation throughout Asia.

In New York, the words "rickshaw" and "pedicab" are mostly interchangeable, with other terms including "cycle taxi" and "velotaxi." Gregg Zukowski, Secretary of the NYCPOA, is the owner of the company Revolution Rickshaws. Zukowski said he uses the word "rickshaw" because it has "more romantic rough-hewn overtones," and that while it's not entirely clear where the word "pedicab" came from, "rickshaw has definite origins." Zukowski noted, however, that in most conversations he has to call them 'bike taxis' so that people will understand what he is talking about.

Zukowski has been in the pedicab business for three years, and describes himself as "a mover and shaker creating ecologically sustainable living opportunities." The only environmental impact of pedicabs is positive — Zukowski said that pedicabs replace "pollution generating" taxi rides with "pollution-free" pedicab trips — and he notes that it's the "fossil-fuel-free aspect" of the pedicab business that attracted him to the industry in the first place. Even on drivers, the impact of pedicabs is mainly positive. Zukowski describes long term effects including "excessive good health, excellent fitness, increased vigor, and a decent tan," while admitting that driving may lead to a few issues such as "knee problems or pollution-related" illnesses. Robby Brennan, who was introduced to pedicab driving through a friend, bikes for Zukowski's Revolution Rickshaws. He called the job a "lot of fun," and describes it as a good way to get in shape and work outdoors. Brennan says that the only downside, for him, is the car exhaust.

Since Bliss brought pedicabs to New York in 1995, their number has increased drastically. For much of the late '90s there were only 20- to 40- pedicabs in

New York, but Bliss noted that in the last two years, the number of pedicabs — and pedicab owners and companies — has doubled each year. Bliss said that two years ago there were about 100, last year around 200, and now around 400 pedicabs in New York. Zukowski says that the current figure is probably closer to 500. Pedicabs have also recently appeared in other cities across the United States, including Honolulu, Miami, Atlantic City, and San Francisco.

Not all of these cities have responded positively to pedicabs, however — they were banned completely in Honolulu and on the hotel strip at Miami Beach. Bliss suggests that this might be because owners were leasing to transients, inexperienced drivers, or others who weren't providing a quality service and made the business look bad. In New York, said Bliss, there are enough talented, active, and personable drivers available that such a problem hasn't arisen.

Recently, in New York City, legislation has been suggested that would limit or regulate the burgeoning pedicab industry. Intro 331 proposes to ban all pedicabs from all city parks and anywhere midtown between 30th to 65th Streets between Ninth and Second Avenues. The bill would also ban pedicabs from having electric assist engines, and require all owners to have insurance. Bliss claimed that the grandfather of 331 is a "ban bill," proposed by taxicab lobbyists to ban pedicabs entirely and thus curb the possibility of an inroad into the market. Intro 331, strongly opposed by the NYCPOA, has not received much support at City Hall. Instead, Intro 75, which is supported by the pedicab owners, seems likely to pass in the near future. This is a local law that would authorize the department of consumer affairs to license the pedicab industry and to give that department the ability to enforce consistency with respect to restrictions, enforcements, and penalties. Such restrictions would include requiring pedicab opera-

tors to have a non-transferable license, renewable every two years, as well as having insurance on all their pedicabs. The legislation would also require a license plate to be displayed on every pedicab. Bliss notes that the legislation provided by Intro 75 is modeled primarily on practices that the most responsible pedicab owners already follow, and that the purpose of the NYCPOA is not only to lobby the city on behalf of the pedicab industry, but also to provide a code of best practices, similar to what is being legislated by Intro 75, for pedicab owners.

Even in the face of such legislation, pedicabs are a profitable business. Costs differ from company to company: Zukowski said that costs vary depending on the price of the pedicabs themselves, whether or not a company has liability insurance, and how well the pedicabs are maintained. The most expensive pedicabs, says Bliss, are the BicyTaxi cabs, which can cost around \$12,000. Bliss also mentions that at the moment, there is only one company providing liability insurance for pedicabs, at a rate of around \$1,000 a year for a million dollars of insurance.

Pedicabs are leased by the owner to drivers for a specific period of time: Bliss says an average rate might be \$40 a day or \$200-\$225 per week. The drivers are then able to keep the entirety of their fare, so any amount over the lease price is entirely profit, although Zukowski said that they may have to pay for repairs as well. Owners can also make money through advertisements on the pedicabs: BicyTaxi, which has pedicabs specifically designed to maximize advertising space, makes about \$2,000 a month per pedicab from ads, other companies make on average around \$450 per month. Zukowski said, however, that "only the most established operators have managed to crack the advertising market." He said he's "found it challenging, as advertising is a world unto itself distinct from transportation," but notes that Revolution Rickshaws is "getting close to landing its first sizable advertising campaign."

Because the drivers rent their pedicabs from the owners, they are able to make their own schedules. Bliss said that many drivers are young artists, students, or professionals, trying to find another way to make money while living in New York. Brennan said that one of the joys of operating pedicabs is the fact that he is self-employed; he can work when he wants, and at other times he works as an actor, the education director for an online education/job search resource, and is the Senior Editor for the newspaper *The New York Megaphone*.

One of the most notable aspects of pedicabs is that there is no set fare per distance or time. Drivers barter with the rider at the beginning of any ride; uphill will probably cost more than downhill, more or heavier passengers will cost more than fewer or lighter passengers. Bliss suggested that, after paying the rent on the pedicab, drivers can make around \$200-\$225

per day in profit. Brennan, on the other hand, said that he tends to get an average of seven or eight rides in any seven-hour shift from 4-11pm, possibly more on a busy day. He said his average fare is \$15-20, so that would make his average gross after a day's work around \$150.

The average pedicab ride costs \$15, almost twice the \$8 average for cab fares, but the price for a pedicab ride works out to around four to five times as much as a yellow taxi for the same distance. Bliss said that on average drivers will try to charge around a dollar a minute or a dollar a block. Brennan, however, charged \$15 for a ride from the Graduate Center to Central Park South on Sixth Avenue, working out to a fare much closer to fifty cents per block. He did say that had he been taking three passengers instead of a single one, he wouldn't have done the ride for less than \$30.

Brennan said that more than half of his customers are tourists — the New Yorkers, he said, often don't like to

take pedicabs. If he is taking a native New Yorker, that rider is most often a repeat customer; getting a New Yorker into the pedicab the first time around is the hardest of all. He said, however, that the local riders he does pick up seem to come from all sorts of classes and spectrums of society: while a ride costs more than a taxi, he finds that the wealthiest-looking people on the street are often the least likely to get into the pedicab. Brennan finds that he gets a much larger number of local riders when it's around 5pm and available yellow taxis are difficult to find, or when it's raining and people are desperate for a ride.

New York City is known for the danger faced by cyclists — there are more bicycle fatalities here than in any other city in the country, and in 2005, according to the New York City Department of Mental Health and Hygiene, there were 24 bicycle fatalities. Yet according to both Bliss and Zukowski, there has not yet been a single recorded death in the pedicab industry, in "30 of growing use in the Western world." Zukowski said that "the human speed of pedicabs in urban centers acts in our favor," making high-speed accidents much less likely. When driving his pedicab, Brennan uses his bell liberally, signals conscientiously, and when he does find himself close to an automobile at an intersection or on a busy street, drives with great care.

Especially considering their positive environmental impact, pedicabs are likely to become even more prevalent in a city that is populated with a great number of liberals, anticonsumerists, and social activists. Although the taxicab lobbyists are trying to curb this growth through measures such as Intro 331, even the individual yellow taxis seem to enjoy seeing pedicabs; Bliss said, "they cheer us on!" The number of legitimate taxicabs, authorized to solicit customers in New York City, is limited by "medallions," metal permits affixed to the front of the cab. At the moment, the number of pedicabs permitted in New York is not capped, and the constant need for more transportation and lucrative nature of the business also suggests that the number of pedicabs will continue to rise.

However, at the moment, pedicabs are relatively limited to midtown Manhattan. Brennan said he rarely goes



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above 80th Street, and only occasionally into SoHo. No pedicabs yet operate in Brooklyn or Queens, despite the fact that the nation's largest and oldest tricycle maker, Workman Cycle System, operates out of Ozone Park in Queens. Zukowski is expanding Revolution Rickshaws to include work-trikes for cargo or messenger services, and Brennan said that enquiries have been made as to whether such pedicab cargo-bikes could be used for transport to eco-friendly food markets.

Pedicabs are a growing industry for operators and drivers, and their visibility is increasing drastically in New York. In a world facing the "inconvenient truth" of global warming, they may become more of a necessity. Zukowski described them as "part of the sustainable solution that is expanding everywhere in the Western world." The next decade and the results of the legislation now on the boards may show whether or not he is right.

Fyfe

From page 1

been a hotly debated topic. Events of recent years in New York City, including the assault and sodomy of Abner Louima and the shootings of Amadou Diallo and Ousmane Zongo, both West African immigrants that died from police inflicted gunshot wounds, have fueled the public discussion on police use of force and police training. Dr. Fyfe testified at the trial of the four officers involved with the shooting of Amadou Diallo, an unarmed West African immigrant killed by police that mistakenly thought he had a weapon. Over the course of his career, Dr. Fyfe worked on hundreds of criminal and civil cases, testifying both for and against police officers and agencies, always objectively and empirically examining the issues surrounding the specific legal questions involved. Although his testimony sometimes met with criticism from parties involved in the actions, Dr. Fyfe's integrity was rarely called into question. He also conducted research in the area of police procedures regarding domestic violence, which led many law enforcement agencies to change their policies toward arresting the offender, rather than attempting to mediate between involved parties.

One of Dr. Fyfe's most significant contributions to the criminal justice field may have been in relation to the use of force against fleeing felons. Prior to the Supreme Court ruling on *Tennessee v. Garner* (1985), it was lawful in many jurisdictions, including Tennessee, for a police officer to shoot a fleeing felony suspect. While working for the Police Foundation, Dr. Fyfe was the primary author on the Amicus Brief presented to the Court. Due in part to his expert testimony, the Court ruled that "[t]he Tennessee statute is unconstitutional insofar as it authorizes the use of deadly force against, as in this case, an apparently unarmed, nondangerous fleeing suspect; such force may not be used unless necessary to prevent the escape and the officer has probable cause to believe that the suspect poses a significant threat of death or serious physical injury to the officer or others." This case set a Federal precedent for all law enforcement agencies, in which many agencies subsequently amended their policies regarding the use of deadly force. This landmark decision led many law enforcement agencies to reexamine their existing procedures to comply with the Court's application of the Fourth Amendment to the use of force.

Valid empirical research on police practices has been shown to have an impact on the professional application of policing. For example, research, subsequent to the court decision in *Garner*, showed how the proportion of minorities, specifically African-Americans, subjected to the use of deadly force by police decreased significantly, due primarily to the increased restrictions on the use of deadly force imposed by law enforcement agencies. James Fyfe was a leader in the research of policing and his impact in the field of criminal justice, both on an academic and professional level, will continue to resonate for years to come.

Charles Lieberman is a student in the Criminal Justice program.

- 1 42 U.S.C. § 1983 is a civil action in which a person states a claim if he alleges that the defendant deprived him of a constitutional right while acting "under color" of state law.
- 2 §14141 of Title 42 of the Violent Crime Control and Law Enforcement Act of 1994 "It shall be unlawful for any governmental authority, or any agent thereof, or any person acting on behalf of a governmental authority, to engage in a pattern or practice of conduct by law enforcement officers or by officials or employees of any governmental agency with responsibility for the administration of juvenile justice or the incarceration of juveniles that deprives persons of rights, privileges, or immunities secured or protected by the Constitution or laws of the United States."
- 3 *Philadelphia Monitor Takes Police to Task* (Francis X. Clines), NY Times, April 4th, 2001

Segal Center Exposes the Artist's Brain

FRANK EPISALE

The Martin E. Segal Center describes itself as a bridge between the worlds of academia and performance. Affiliated with, but independent from, the Graduate Center PhD program in Theatre, the Segal Center publishes scholarly books and journals, produces performances and conferences, and sponsors visiting scholars and artists.

The Prelude Festival and Symposium, which just completed its fourth year, is perhaps MESTC's most ambitious undertaking: a three day series of performances and discussions representative of the forthcoming New York theatre season. Prelude '06 included more than twenty performances and three panel discussions featuring some of the city's leading theatre artists, including Charles Mee, Jr., Mabou Mines, Target Margin, and Will Eno, among others. Each event was free to the public, though there was also an option to pay \$5 to reserve a seat and avoid the risk of first-come-first-served attendance.

Performances were not of complete works, but of short segments followed by talkback discussions between artists and audience members. Because the vast majority of the presentations were fragments of works-in-progress, the festival afforded artists the opportunity to receive feedback and, hopefully, to build buzz for upcoming productions. Audiences, in turn, were allowed a rare glimpse into the creative process and even the chance to engage in dialogue with those on stage and behind the scenes.

THEATER AND THE CITY

The opening panel of Prelude '06 was entitled "Theater and the City: Focusing How the City Reflects and Refracts New York Theatre." Moderated by playwright Young Jean Lee, whose remarkable *Songs of the Dragons Flying to Heaven* is playing at Here Arts Center through October 14th, the discussion could have gone a number of directions. The relationship between this city and its arts communities is complex and often problematic: while New York is still considered by many to be the preeminent theatre city in North America, others are increasingly frustrated by the uncomfortable interactions between high-ticket real estate and cash-starved artists. This frustration is often exacerbated by an apparent disconnect between "downtown" theatre (something of a misnomer at this point) on one side and commercial and institutional theatre on the other.

The discussion touched on several such issues but was hampered by a number of, possibly unavoidable, factors. Lee had trouble keeping her panel to the questions presented and encouraging them to stay within certain time limits. Some participants, most notably *American Theater* senior editor Randy Gener, seemed to be answering questions that hadn't been asked. The result was too often reminiscent of political debates in which every question were treated like an opportunity to revert back to the candidates' stump speeches, the difference being that the rambling responses didn't sound like they'd been crafted into sound-bites but were instead bordering on incoherent.

This tendency was not limited to those on stage. Audience members were clearly eager for the discussion to be opened up to them and once it was a number of hands shot up. Frustratingly, though, most audience members made statements instead of asking questions, shutting down the conversation rather than opening it up. Some interesting points were made but only a handful of them connected in any meaningful way to anything that had already been said. None of this is to say the panel wasn't worthwhile so much as to suggest that those of us who like to consider ourselves to be cultured, who think of ourselves as "intellectuals" and "artists" have not been immune to the decline of public discourse so evident in the States over the past several decades.

Despite all of these frustrations, a few usefully heated discussions and tellingly unanswerable questions did make their way through the din. Gregory

Mosher, best known as the former Artistic Director of Lincoln Center Theater (he now works for Columbia University), voiced his frustration with many institutions' ongoing reliance on their subscriber base, suggesting that the need to please these perennial but often conservative theatergoers has robbed these companies of the will to take aesthetic risks. This provoked some debate from the audience, many of whom were clearly subscribers at one or another theatre themselves.

At the reception after the panel, many hands were shaken and business cards exchanged. Artistic Directors, investors, academics, and editors circled the complimentary wine and cookies while reconnecting with old contacts and establishing new ones. More than anything that happened during the panel itself, it seemed clear that the MESTC was indeed serving as a bridge of sorts between people who might not always take the time to remember that they are, in fact, colleagues.

CHARLES MEE, JR.

Chuck Mee, whose ongoing "(re)making project" has resulted in his writing such highly regarded plays as *Big Love*, *True Love*, and *First Love*, *obrascen-*



From Sarah Provost's *The Adventures of Charcoal Boy*.

bergamerica, *Trojan Women 2.0*, and many others, appears to have departed markedly from this previous work in creating his new play, *Gone*. While continuing to work with fragments found in and inspired by everything from classical poetry to made-for-TV movies, Mee has abandoned narrative this time out, arranging his fragments into something of an abstract-expressionist configuration.

The excerpts presented by Station 5 Theatre Company, as directed by Kenn Watt, were wildly different from one another while still suggesting an ineffable thematic connective tissue. A paean to Stove-Top Stuffing transitioned into a passage from Proust without making any attempt at justifying the juxtaposition. Under Watt's guidance, though, the skilled and enthusiastic young actors confidently conveyed the impression that these fragments did indeed belong together, regardless of whether the connection is easily articulated.

Mee himself acknowledged that he doesn't know for sure how, or even whether, *Gone* will ultimately hold together as a finished piece, but he seems to be in good hands with Watt, a Graduate Center student whose formidable resume includes four previous collaborations with the playwright. Response from the audience was generally positive and the actors seem positively thrilled to be working with this material. Even if it ultimately fails, it's clear that both the play and its upcoming production will include moments of striking beauty and giggle-inducing humor. *Gone* will premiere in February at 59E59 Theatres.

TARGET MARGIN

David Herskovits, Artistic Director of Target Margin Theater, has finally begun to garner some of the attention he deserves. His long-gestating production of Goethe's *Faust* received a great deal of attention in mainstream venues like *The New York Times* due in no small part to a partnership with Classic

Stage Company.

Target Margin's 2007 season will feature three adaptations of classical Greek texts, excerpts of which were featured as part of Prelude '06. David Greenspan's new monologue *The Argument* incorporates text and ideas from Aristotle's *Poetics* and essays by noted classical scholar Gerald F. Else. If the segments presented are any indication, Greenspan and Herskovits are working to create an admirably complex treatment of the issues at play in Aristotle's famous text: Aristotle was not a dramatist but felt compelled to defend drama from Plato, who had considered becoming a playwright himself when his was young; Plato, in order to condemn "imitation," wrote an imitative drama featuring Socrates as a character. Greenspan has written a play about people writing about plays, but if this sounds like terribly self-indulgent insiders-only theatre to you, you may be surprised at how engaging both the text and Greenspan's oddly disarming (if sometimes just plain odd) mode of delivery are in performance. The result promises to be both charming and challenging, a combination that sometimes seems unachievable in contemporary drama.

Herskovits also presented scenes from *As Yet Thou Art Young And Rash*, an adaptation-in-progress of Euripides' *The Suppliants* and *Dinner Party*, a free-spirited take on Plato's *Symposium*. The latter prompted a somewhat heated disagreement among audience members about whether Chicago-style improvisatory humor can be appropriately applied to a classical text. Target Margin's new season begins in January at the Ohio Theatre downtown.

THE ADVENTURES OF CHARCOAL BOY

The past couple of decades have brought about something of a renaissance in the world of puppetry. A wide range of aggressively inter-cultural and interdisciplinary artists have taken to the stage with seemingly boundless creativity and often astonishing craft. Prelude 06's nod to this ongoing development took the form of Sarah Provost, Eric Novak, and Elyas Khan's *The Adventures of Charcoal Boy*.

Unlike most of the performances at the festival, excerpts from *Charcoal Boy* were taken from an already completed piece; the show's most recent incarnation was presented at HERE Arts Center a few months ago. This polish was evident in the presentation and, while the substance of the piece may have been somewhat lacking, there was no shortage of theatrical imagination or skill on display.

While it's described in the Prelude program as a "musical theatre piece with puppetry," *Charcoal Boy* is most definitely a piece of puppet theatre (though it is undeniably also a musical.) A cat in a three-piece suit runs a carnival-like variety show but refuses to hire a flame-resistant tree-branch. The puppetry was wonderful, but the story felt like the leavings of a Tim Burton project that never made it into development. The music recalled Tom Waits, with blues-inflected cabaret-style pop that managed to reference a host of other forms along the way. It's not surprising to note that critics were divided over the recent production, citing both the masterful execution and sketchy plot.

WHERE WERE YOU?

Typically for public programs at the Graduate Center, there were far too few students in attendance. When I asked a classmate of mine why he wasn't at any of the events, he responded that if it didn't involve a classic work that he would need to survive his First Exams, he didn't have time for it. I shot back that Target Margin was doing a season of work based on the Greeks and he seemed surprised.

Part of why we study in New York is that we are surrounded by unparalleled opportunities for cultural exploration. Often, however, there's too little time to take advantage of what the city has to offer. Even so, taking advantage of what our own building has to offer seems like a good place to start.

Frank Episale is a student in the Theater program.

The Rise and Fall of the House of Labor

JASON SCHULMAN

It is well known that these are not the best of times for the American labor movement. After decades of decline, membership in unions is now at its lowest point in nearly a century, to a mere 12.5 percent, with only 8 percent of the private sector work force in unions. The loss of union jobs continues to outpace the modest membership gains from newly organized workplaces, employers continue to push for the rollback of past gains in wages, benefits and workplace regulations, with unions more often than not engaging in concessionary bargaining, and despite its determined loyalty to Democrats—with the occasional defection to the Republican Party—organized labor currently has a trivial impact on public policy. The very existence of a union movement is now in doubt.

Things were not always quite so bad. Decades ago, "the labor question" commanded attention across the entire U.S. political spectrum, and if one was a "liberal" or "progressive" (let alone a radical or socialist) then one saw organized labor at the center of a movement seeking to win social gains for all. This is often no longer the case. Unions are now often seen as a mere special

But it was industrial unions that gave such progressive labor laws "teeth." The essentially social-democratic industrial unionism of the Congress of Industrial Organizations (CIO) marked a break with the exclusionary, patriarchal and even racist craft unionism of the American Federation of Labor (AFL). It employed radical organizers—"outside agitators"—who were able to mobilize workers across ethnic divides that, as Lichtenstein notes, were just as great then as they are today. As worker militancy surged and the CIO won industry and firm-wide agreements that gave industrial workers great protections and benefits, even the AFL profited, as the union federation that employers preferred if they had to submit to unionization at all. Despite strong opposition from conservatives—including Democratic Party conservatives—this was a historic moment, when legitimization from on high (i.e., from FDR) helped give a movement-from-below institutional power.

Many writers have claimed that the accomplishments of union recognition and collective bargaining initiated a "labor-management accord," an "unwritten social compact." Lichtenstein dis-sents, claiming that what came into being by the end of the 1940s was "less a mutually satisfactory concordat" than "a limited and unstable truce, largely confined to a well-defined set of regions and industries...a product of defeat, not victory." That defeat was produced by an alliance of the right-wing business community and the white-supremacist Southern elite, which forced the anti-union Taft-Hartley Act through Congress in 1947. This law both scuttled attempts to organize either the South or the growing white-collar sector of the workforce and required anti-Communist oaths of loyalty of union officials. Lichtenstein claims that the purge of the Communist Party USA from

the unions U.S. political life, despite all the well-known flaws of that organization, helped to emasculate American labor-liberalism and ultimately diminished the role that unions would play in the emergence of the Civil Rights Movement and the New Left. These factors contributed to American labor's failure to turn the U.S. into a European-style social democracy.

Rather than boycotting Taft-Hartley, labor leaders decided to focus strictly on winning their members steady wage increases, health insurance, and pensions through "firm-centered" fringe-benefit negotiations, creating a "private welfare state" rather than a public one. But this sort of system could only produce "islands of security, with high waters all around," as millions of workers were left out. It was through the acceptance of this narrow field of action, Lichtenstein argues, that Walter Reuther of the United Auto Workers (UAW) and other such leaders changed unions from a social movement to a special interest, one which chiefly benefited an elite sector of white male

Book Review

- *State of the Union: A Century of American Labor*
- Nelson Lichtenstein
- Princeton: Princeton University Press, 2002. xi + 336 pp.

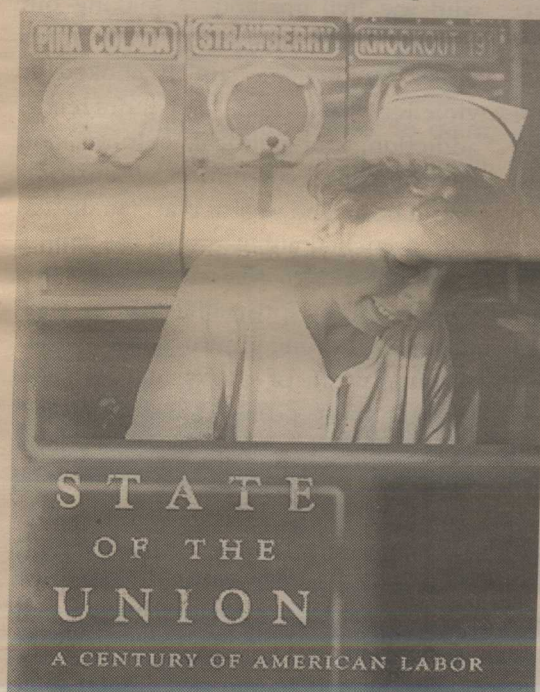
workers—and a slowly declining sector at that. Compounded with highly publicized congressional investigations of union racketeering, pro-union sentiment among Americans began to drop steadily in the late 1950s. But complacent union leaders—most conspicuously the president of the merged AFL-CIO, George Meany—cared little, provided that uniform wage patterns were maintained in the remaining well-organized industries.

In response, traditionally pro-labor leftist intellectuals such as C. Wright Mills, Dwight MacDonald and Harvey Swados began to write about their alienation from a labor movement that appeared to have become completely integrated into the existing order, at the expense of its sense of solidarity and its radical vision. More moderate intellectuals declared the end of ideology and class conflict, as unions now functioned to bring order, not resistance-from-below, to the workplace. A number of New Left intellectuals—including Jeremy Brecher, Staughton Lynd, Mike Davis, and the Graduate Center's own

Stanley Aronowitz—came to see the failings of George Meany as applying to the entirety of the union movement. Aronowitz saw the modern labor agreement as the essence of class collaboration; Lynd claimed that contemporary labor organizations were "a new kind of company union"; Brecher saw unions primarily as a means of containing working-class militancy; Davis went so far as to say that the unions were so "blinkered" in their defense of established employment privileges that they needed to be written off even as a means by which workers could defend their living standards and dignity. Such views seemed particularly credible in the 1970s, when the "unwritten social compact" was broken and the corporate counter-offensive began in earnest, with the unions offering little of a fight-back. A series of trade union defeats came in rapid succession, perhaps most notably the bailout of the Chrysler Corporation in 1979, which inaugurated concessionary bargaining in the once-powerful UAW, and the breaking of the Professional Air Traffic Controllers Organization strike in 1981 by Ronald Reagan. The consequences of labor's political isolation were now apparent.

Much of the above will be familiar to students of labor history. Where Lichtenstein's book becomes truly distinctive is in its discussion of the rela-

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interest, bureaucratized, undemocratic and irrelevant; according to Gallup, just 24 percent of the U.S. public has "a great deal" or "quite a lot" of confidence in unions—half as many as banks, far below TV news and newspapers, and just above Congress. This perception is even shared by some left-leaning Democratic Party activists, not to mention the liberal "blogosphere."

Nelson Lichtenstein, best known for *The Most Dangerous Man in Detroit*, his biography of the late, influential labor leader Walter Reuther, has written *State of the Union* in order to help partisans of the working class move U.S. political culture back to the 1930s, so to speak. It was during those years that unions won mass support in their struggles against capitalist bosses and for softening the whip of the market through the welfare state. The protections for union membership legislated by the Wagner Act (1935) and the overt, if inconsistent, support for unions promoted by Franklin Roosevelt made most workers think it sensible and even patriotic to join a union.

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ANTON BORST

A friend of mine recently pointed out that the purpose of most album reviews is to answer a simple question: should you buy it? Thanks to brutally efficient grading systems, the judgment is usually quick and final, more like an execution than a considered examination of testimony. But as convenient and pervasive as this evaluative habit has become in our ostensibly democratic culture, it smacks of a thoughtless absolutism. What exactly warrants four stars as opposed to three? A C+ instead of a B-? When does folk become folk-rock? Prog-rock become post-punk? And what of individual sensibility as judge? One listener's whim is almost by definition another's irritation. Having grown up in the eighties, I remember shrill and bizarrely defensive talking heads on TV responding to the emerging genre of rap, arguing that because rapping was not singing and sampling not creating, rap was lazy thievery, not music. Such criticism, of course, reflected the fear, racism, and confusion of the critic more than anything else, and remains a warning example

a loop of washed-out, wave-like guitar drone. On top of this, singer guitarist Ira Kaplan solos, working from slow riffs of long-held notes to increasingly short and spastic knots of noise, which, when at their most constricted, suddenly unravel into layer after expanding layer of looped guitar riffage. Before this turn, Kaplan manages to sing something about microphones and something else about water slides, but his voice soon disappears altogether from the massive soundscape he has created, the many layers of which remain distinct from one another, their complexity bewilderingly clear.

Also clear by this time are the main thematic dynamics of the album, which both yearns for and questions—and creates—music as a space where melancholy might be transformed, isolation faced, and conflicts resolved. While the insistent piano pep of the second track, "Beanbag Chair," makes the circular futility of lines like "I spent my life trying to understand / Just how my life led to where I am" sound positively chipper, the violin haunted "I Feel Like Going Home" has Georgia Hubley

Music Review

- *I Am Not Afraid of You and I Will Beat Your Ass* by Yo La Tengo (Matador)
- *Gulag Orkestar* by Beirut (Ba Da Bing!)
- *Return to Cookie Mountain* by TV on the Radio (Touch and Go)

bin constitutes our culture's repository of continents' and centuries' worth of narcissistically neglected music traditions. As eMusic puts it on the album's promotional sticker, Gulag Orkestar is the "best indie-rock record of the 19th century" (worth quoting if only for being the first meaningful promotional blurb I have ever seen); and despite being the very recent work of 19-year-old New Mexican high school and college dropout Zach Cordon, the album sounds much more gypsy than indie, a collection of Balkan influenced marching/drinking songs fusing the plaintive and the hopeful, the young and the old, the near and the far.

The classification of Beirut as "gypsy music," however, exoticizes, oversimplifies, and objectifies a little understood cultural other. Cordon himself appears both too innocent and too sophisticated to fall into this trap, producing what could best be categorized as a kind of "travel music," comparable to that kind of travel writing that keeps the observer as much as the observed clearly in view. The self-consciously touristic "Postcards from Italy" captures the cinematically archetypal story of an American's romance with the people and culture

of "Europe," broadly defined, and here conveyed through an idealized vision of Old World innocence: "That day is mine / When she will marry me outside the willow trees / And play the songs we made." The album reveals more about the experience of travel itself—the intense appreciation it allows of the passing moment, its transitory liberating qualities—than the many places to which Cordon traveled, and it's the intensity of such an experience that may explain how a 19-year-old's voice manages to summon up the pathos and nostalgia of a 70-year-old, a feat on par with the 20-year-old Bob Dylan successfully channeling raw blues on his self-titled first album.

But Beirut does more than send a postcard from an imaginatively lived Europe; it also finds—and refines—a fundamental connection between the aesthetics of travel and the aesthetics of music and performance. For instance, in a "Scenic World" (a Magnetic Fields-ish departure from the rest of the album), Cordon attempts to release the liberating potential of a song by recalling the liberating position of the traveler and spectator, singing, "When

I feel alive / I try to imagine a careless life / A scenic world where the sunsets are all breathtaking." The closing track, "After the Curtain," makes an even more concrete parallel between the space and subject of the performance, asking both western audience and newly democratized eastern bloc states, "What will you do / When the curtain falls?" The answer, for both, is an ambiguous and repeated "left, right," suggesting a calm walk out the door, a productive dialogue between left and right wing, or a mindless authoritarian march. But as self-conscious as this may all sound, Gulag Orkestar remains astonishingly sincere and free of affectation. When listening to a Serbian neighbor's record collection in Amsterdam, Cordon found not a trove of exotic allusion, but a vocabulary expressive enough to deliver whatever it is that so often stretches out his lyrics into indecipherable wails rich with yearning.

TV on the Radio's much and deservedly praised *Return to Cookie Mountain*, their second full-length album, sends a simple message with a great deal of force: Wake up, take courage, and go forth. The American life tautly captured in such lines as "So who the hell are you? / Making out so high in the backseat of a car-bomb under carcinogenic sun" is choked by violence, war, fear, self-indulgence, addiction, and political, cultural, and environmental corruption. Industrial-paced beats and urgent blasts of distortion drenched guitar propel the soulful crooning of Kyp Malone through this rotten clutter, providing sturdy support for the uncompromising antiauthoritarianism of tracks like "Hours": "Refuse these cruel / Unusual fools / Leave them to rule / In hollowpoint hell." At the end of the same song Tunde Adebimpe affirms the individual in powerfully mythic terms, singing, "Know you are beautiful, aimless and alive / Broken and divine / O walk around know you are / Future youth / Summoned to the sky." Such affirmations seek to heal the paralyzing violence done to any reasoning mind in a country where those in charge send horse show administrators to manage national disasters and pedophiles to manage child abuse legislation. *Return to Cookie Mountain* begins in fact by acknowledging this close relationship between the political and personal, pointing out that the former can not only invade and demoralize the latter, but also seduce it into complicity. "I was a lover, before this war," alternate Malone and Adebimpe, "I once joined a priest class, plastic, inert / In a slow dance with commerce / Like a lens up a skirt." The album is apocalyptic in the sense William Blake used the word: outraged, admonishing, revelatory, and mind-altering, reminding the listener—as do Yo La Tengo and Beirut in their own ways—of the sadly obvious notion that there are better spaces than bar-room brawls and battle-fields to think through our differences and set freedom on the march.

Anton Borst is a Ph.D. student in the English program.



Zach Cordon from the band Beirut.

of how dislike may—at best—be simply misunderstanding, at worst a refusal to accept difference and individuality.

With that in mind, the purpose of negative reviewing mystifies. What one critic censures might be better left alone for a more understanding critic to explain, leaving a natural obscurity to silence whatever no one finds worth explaining. Therefore, this review will look at three recent rock albums that deserve unmitigated praise. Each promotes to an exemplary degree expansive eclecticism, originality, and an admittedly most un-rock 'n' roll pair of virtues: health and sanity.

Proverbially encyclopedic in their pop knowledge, Yo La Tengo as usual work in a multitude of styles on their new album, *I Am Not Afraid of You and I Will Beat Your Ass*, including 1950's pop, 1960's psychedelia, shoe-gazing walls of feedback, barrages of surf and garage rock, punk, funk, atmospheric electronica, and touches of free-jazz. The album opens with "Pass the Hatchet, I Think I'm Goodkind," a ten-minute guitar epic built around a terse bass and drum groove stubbornly repeated for the song's duration under

asking for a return to the "ground" from the free-floating drift of a "restless imagination." In one of two all-out rockers, "I Should Have Known Better," everyday belligerence is regretted; in the equally humorous "Mr. Tough" the same belligerence is met with generosity and an invitation "to the dance floor," where pretending "everything can be alright" may be the first step in making it so. The closing track, "The Story of Yo La Tengo," may be as much about Kaplan's marriage to Hubley as about the trio or anything else, and it begins with Kaplan singing in bracing defeat, "We lied to ourselves / for awhile / in our usual style. / I wish we could lie / to ourselves again." But the earnestness, volume, and furor to which the music builds over the course of the song's ten minutes (it's their finest ten-minute guitar epic since "Blue Line Swinger") suggests that the wish itself has been enough to win back whatever saving illusion had been lost.

Record shop clerks might be forgiven for mistakenly consigning Beirut's debut, *Gulag Orkestar*, to that sad gulag of chain stores, the world music annex, which alongside the classical

House Of Labor

from page 11

tion between the rise of the discourse of rights and the decline of the labor movement. The Landrum-Griffin Act of 1959, passed by conservatives in the name of fighting union corruption, gave workers a "bill of rights" that had no connection to the rising tide of civil rights activism. But it made use of the language of the civil rights movement, a language that remains influential and has effectively displaced the discourse of labor and class. Lichtenstein argues that since the 1960s the "labor question" has become a "rights question" in most American workplaces. With the decay of industrial pluralism and the hegemony of the language of rights, ideas such as class, solidarity, unionism, and collective action have become marginalized in the courts, the academy, and among working people generally. At times there have even been overt conflicts between labor and civil rights liberalism, as in Atlanta, Georgia in 1977 when an AFSCME sanitation local's strike was smashed by the black Mayor Maynard Jackson.

But Lichtenstein is not simply complaining by bringing up this matter. He recognizes that the ideas and values of the civil rights movement—of racial and gender justice—remain so powerful that even anti-union employers must recognize them through codes of employer conduct. (Even George W. Bush must pay lip service to them when he hypocritically invokes Martin Luther King.) In practice, Lichtenstein

says, individuals who file complaints with the federal Equal Employment Opportunity Commission are more likely to have their grievances redressed than workers seeking the approval of the National Labor Relations Board.

Therefore, Lichtenstein argues that unionists should take advantage of the legitimacy and legal standing intrinsic to the civil rights laws established since 1964. American workers may know that they have civil rights, but the labor movement must get them to learn that they have *organizational* rights—that it will take a union to give their "rights consciousness" real life within corporate autocracies. In promoting such a strategy, Lichtenstein forgoes attacking "identity politics," which he says is "itself a pejorative term for rights consciousness." He says, essentially, that a sort of "identity politics" had been utilized by the labor movement in the 1930s and had itself used the language of rights. Today, unionists must be even more advanced in their thinking about the ethnic and racial heterogeneity of American workers, as mere appeals to class solidarity will be insufficient when little in American life promotes "the institutionalization of a collective employee voice." In other words, the operative slogan must be "Workers' Rights Are Civil Rights."

Lichtenstein notes that the rise of John Sweeney to the top of the AFL-CIO ten years ago did not end labor's decline. However, it did end the federation's Cold War-era hostility to the Left—its staff is now filled with numerous veterans of the New Left, and

its executive board was expanded to include a substantial number of women and people of color. Most importantly, labor is building a new generation of union organizers, veterans of living wage and anti-sweatshop campaigns. Yet American trade-union leadership largely remains, as Lichtenstein puts it elsewhere, "retrograde, bureaucratic and class collaborationist." The culprit, he argues, is the very institution of collective bargaining, as codified in labor law and corporate practice, which continuously generates such leadership. His point is not that union leaders are "sell-outs," but that firm- or industry-centered collective bargaining produces such misleaders and, after years of defeats, provincial-minded workers. Internal union democracy, therefore, is key—it is not a luxury but an "ethical imperative," and without it "the union movement will remain a shell." Greater militancy is also necessary, as is a rethinking of the relationship between labor and the Democratic Party. Lichtenstein thinks that because of the U.S.'s unique federalist, single-member-district, two-party electoral system, a labor party is not in the cards. Labor therefore has to act as an "independent and sometimes disloyal" component of the Democratic coalition. The sad fact is that labor has been extremely loyal to the Democrats, quite often to its detriment, and the few occasions of its disloyalty have involved endorsements of Republicans—such as Governor George Pataki—on very constricted special-interest grounds. At the very least, labor will have lead

the way in building a pro-union, anti-corporate faction to combat business-oriented Democratic groups. Helping to build the Progressive Democrats of America—which emerged out of the Dennis Kucinich presidential campaign—would be a start.

One might question various aspects of Lichtenstein's strategy, and quibble with some parts of *State of the Union*. Further stress could have been put upon how tenuous Democratic support for unions has always been, even in the days of FDR, who in practice was never as consistently pro-labor as was his rhetoric. More should have been included describing how the Jimmy Carter administration, through the deregulation of the airline and trucking industries, capital gains tax cuts, and advance planning for the PATCO strike, paved the way for the even more overtly anti-labor Reagan administration. And, sadly, there is of course no commentary on developments since the book's publishing, most notably the split by the Change to Win coalition—consisting of the Service Employees International Union, the Teamsters, UNITE HERE, and other unions—from the AFL-CIO. Regardless, Lichtenstein's book is essential reading for those who want to know what happened to American labor, to learn why its revival is necessary, and to gain some ideas on how that revival might occur.

Jason Schulman is in the Political Science Ph.D. Program at the CUNY GC and is on the editorial board of *New Politics* (www.newpol.org).

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Bowery Poetry Club Series

This fall the Center for the Humanities is partnering with the Bowery Poetry Club (BPC) to present the "Visiting Writers" component of "Study Abroad on the Bowery: Page and Stage," a semester-long certificate course in poetics. Most Tuesdays during the semester the Center for the Humanities and the BPC will present free readings and lecture by a diverse selection of contemporary poets. Participating writers include Ammiel Alcalay (9/12) Anselm Berrigan (9/19) Victor Hernandez Cruz (9/26) Quincy Troupe (10/3) Sapphire (10/24) Patricia Smith (10/31) and Alice Notley (11/7). For more information about "Study Abroad on the Bowery," or to see a complete list of visiting writers, please visit www.bowerypoetry.com. All readings will take place in the English Department Lounge (Room 4406) on Tuesdays, from 6:30 – 8:00pm.

A Celebration of Contemporary Black Poetry Cave Canem's 10th Anniversary Reading

For a full decade, Cave Canem has worked to build a supportive national community of emerging and established African American poets, schooled in both MFA programs and poetry slams. Join us for a two day celebration of their 10th anniversary. On October 12 Sonia Sanchez will host a reading by the Cave Canem Poetry Prize winners, including Major Jackson, Lyrae Van Clief-Stefanon, Constance Quarterman Bridges, and others. The following day will feature a selection of panel discussions, a reception, and a series of readings by their award-winning faculty, beginning with a keynote address by Walter Mosley and followed by poetry readings from Elizabeth Alexander, Lucille Clifton, Nikky Finney, Yusef Komunyakaa, and Sonia Sanchez and more. Evening readings are free with CUNY ID and \$10 for the general public. For a complete schedule as well as information on ticket prices, visit: www.cavecanempoe.org.

October 12, 6:00 – 8:00pm, Proshansky Auditorium
October 13, 1:00 – 9:00pm, Concourse Area and Proshansky Auditorium

Reckoning with Hart Crane

Contemporary poets and critics discuss the life and work of the poet Hart Crane upon the publication of Library of America's publication of Hart Crane: Complete Poems & Selected Letters. Participants include: Langdon Hammer, Yale University; Herbert Leibowitz, Parnassus: Poetry in Review; Wayne Koestenbaum, The Graduate Center, CUNY; Brian Reed, Washington University; and David Yezzi, The New Criterion. Moderated by Rachel Cohen, Sarah Lawrence College. Co-sponsored by the Library of America and Poetry Society of America. October 23, Monday, 6:30 – 8:00pm, Skylight Room (9100)

All events are free and open to the public. Please note that we do not take reservations and that seating for all events is available on a first-come, first-served basis. For more information call 212/817.2005 or email ch@gc.cuny.edu.



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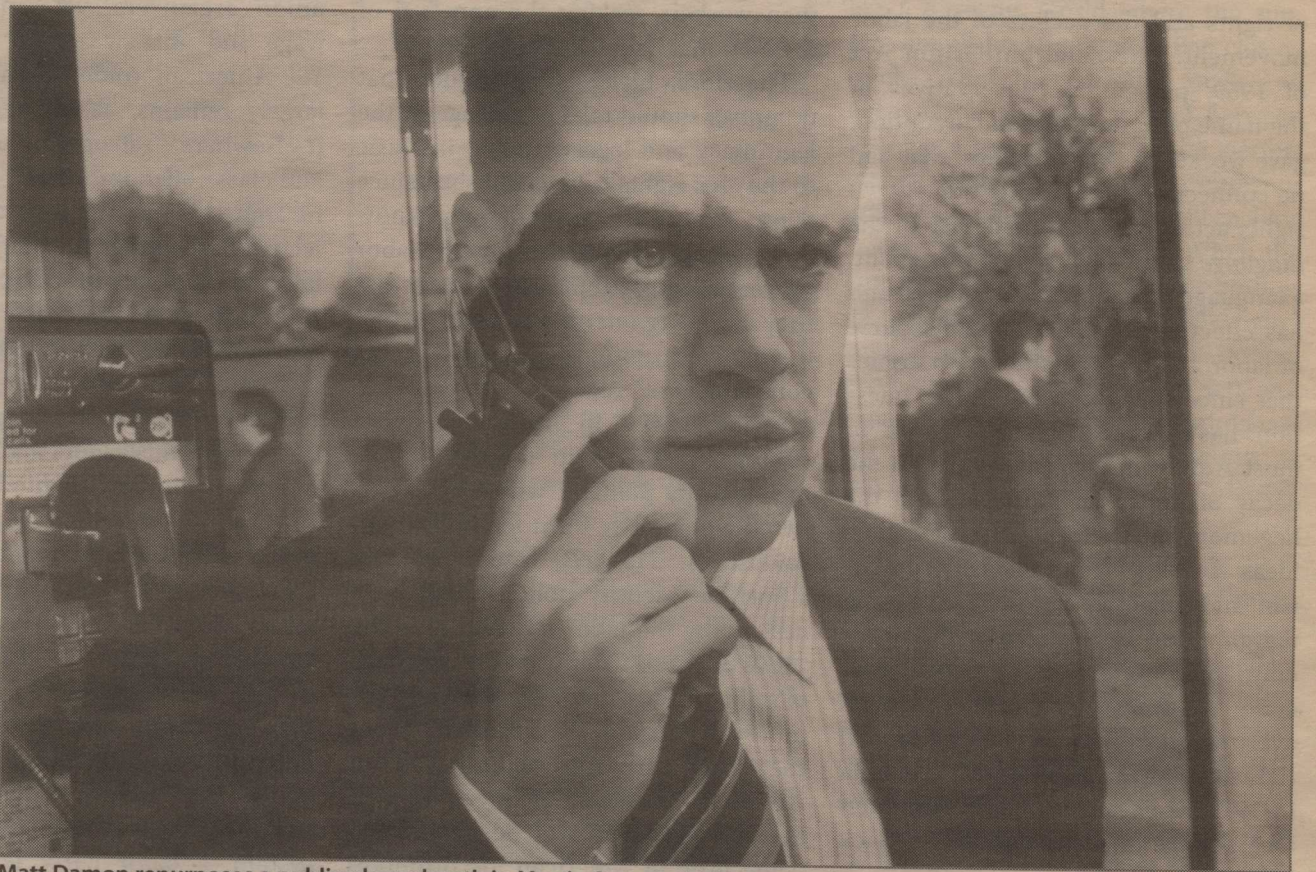
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'Heroic Bloodshed,' Scorsese Style

TIM KRAUSE

Martin Scorsese's latest film, *The Departed*, is a slick, highly entertaining big-budget Hollywood cops-and-robbers thriller. The movie is a close adaptation of Wai Keung Lau's *Infernal Affairs* (2002), the first in a trilogy of violent policiers in the glitzy, hyperbolic Hong Kong tradition—also known as Heroic Bloodshed or Hong Kong Blood Opera—of the 1990s, whose most famous exponent in the United States is John Woo, director of the classics *The Killer* (1989) and *Hard Boiled* (1992). Both *The Departed* and *Infernal Affairs* tell the overlapping stories of two undercover agents, the one an elite police lieutenant infiltrating a violent crime gang (Tony Leung in the original; played in Scorsese's version by Leonardo DiCaprio), the other a top gang member who has insinuated himself into the highest ranks of the police (Andy Lau; Matt Damon). Each spends a large part of the film both eavesdropping on and interfering with their respective target organizations—Damon with the police, DiCaprio with the gangsters fronted by Frank Costello (Jack Nicholson)—as well as trying to find out the identity of the other mole and neutralize him. The evident improbability of the plot allows for many dramatic twists and turns, as well as many chases, beatings, tests of will, gunfights, murders—in short, the various narrative elements that make up American gangster films, here recombined with a verve and energy that moves beyond the laws of cause and effect, creating what amounts to a gangster fantasia, a hyperkinetic spectacle that at once extends Scorsese's oeuvre while seeming, at times, almost to parody it.

Many of the hallmarks of Scorsese's style are here—the fast-paced narrative montages accompanied by voice-overs; the stylized, sadistic scenes of violence; the exploration of masculinity, of male camaraderie and rage; the ethnographic turns, the delineations of subcultures and hermetic societies (here, as often, criminals and the police)—all welded to the roller-coaster structure of the original's plot. The result is at times thrilling in the way that the best moments of Scorsese's films—the climax, say, to *Goodfellas* (1990), in which coke-addled Henry Hill (Ray Liotta) cracks up under the pressures of drugs, paranoia, and a ubiquitously-hovering police chopper, all to a pounding rock score—as with the beginning of *The Departed*, in which Nicholson's satanic Costello discourses on his South Boston version of theodicy and eschatology: of crime and punishment, retribution and death, loyalty and betrayal, Irish Catholic style. The opening scenes with Nicholson quickly segue into the stories of Damon's Colin Sullivan's and DiCaprio's Billy Costigan's climb from Southie squalor to the police academy to, respectively, Costello's gang and the undercover police unit. These scenes, too, are told with quick, precise strokes, the rapid-fire patter of the men recalling Scorsese's similar attention to verbal ingenuity and abuse, obscenity and humor, and the patois of class and crime in *Mean Streets* (1973), *Taxi Driver* (1976), *Raging Bull* (1980), *Goodfellas*,



Matt Damon repurposes a public phone booth in Martin Scorsese's *The Departed*.

Film Review

- *The Departed*
- Directed by Martin Scorsese

and *Casino* (1995). Some of the scenes are quite funny, with hilarious, over-the-top turns put in by Mark Wahlberg (as the perpetually aggressive, foul-mouthed Staff Sergeant Dignam) and Alec Baldwin (as bluff, cheery FBI Agent Ellerby, who sweats perpetually and happily extols the virtues of the USA Patriot Act while wiretapping Costello and his men). Scorsese flies through these scenes, yet nevertheless adds layers and nuances that *Infernal Affairs* lacked: the Irish Catholicism, say, or repeated images—like the golden dome of the Boston State House, which appears throughout to Damon's crooked cop like the green light appeared to Jay Gatsby: a symbol of unattainable hope and power—that function as visual motifs, underscoring the action. Scorsese's American film also happily lacks some of the less appetizing elements of the Hong Kong style, such as the many slow, "poetic" moments that often come in moments of moral crisis or incipient bloodletting (and always accompanied by swoony, ethereal music). Here the emotions flow and the violence erupts with typical swiftness, occurring so often as to form an ambience of random, chance terror, a power dynamic that is less pronounced in the original.

Which is not to say the film is without faults. The middle of the film feels bloated, soggy, overlong: moving from the police procedural to the psychological drama, the action slows, focusing on the emotional conflicts felt by Damon's and DiCaprio's characters. For the first time, we are actually asked to believe in the inner lives of the two men. This is difficult: the largely two-dimensional characters (and the film) function much better at the level of plot, dialogue, and incident than as fully rounded, believable human beings. Hence the strangeness of much of the middle of the film, in particular situation of the police psychologist (Vera Farmiga) who ends up engaged to Damon while sleeping with DiCaprio—hardly an enviable fate, and a flimsily unconvincing plot twist that, in both

pace in tone, is jarringly out of tune with the brasher, funnier beginning. Questions of identity and estrangement begin to multiply for the undercover duo, with Damon and DiCaprio increasingly fixated upon killing the other as a means of assuaging their own inner demons. These demons, like the love affair, are largely overblown, despite the signs we've been given (DiCaprio downing handfuls of Oxycontin, Damon's sexual dysfunction) of their depressions and impending breakdowns: at worst, the viewer is subjected to the spectacle of two A-list actors bawling like schoolchildren, punching the air (and chewing the scenery), and generally diverting this superficial, slickly vicious film into territories it needn't have bothered going—the territory explored sometimes chillingly, sometimes histrionically and bathetically, in Clint Eastwood's *Mystic River* (2003). Nicholson, too, cannot resist stealing the show: in a performance reminiscent of his role as the Joker in Tim Burton's *Batman* (1989)—or, earlier, as Jack Torrance in Stanley Kubrick's *The Shining* (1980)—Nicholson plays the demonic psychopath to the hilt. One of the last times we see him he's covered in blood, wearing a chef's uniform, muttering incoherently, at once a representative example, as well as a parodic travesty, of other Scorsese psychos, from Robert DeNiro's Travis Bickle to Jo Pesci's Tommy DeVito and Don Rickles's Billy Sherbert.

The film is ultimately too many things at too many times—time is one of the film's problems: it's far too long—to cohere into something memorable. But it's a fun enough ride for enough of the time and, as many critics have already noted, a welcome departure from the heavy-handed, weighty, at times self-important tone of his previous films, *Gangs of New York* (2002) and *The Aviator* (2004), which sagged at times under the burdens of significance placed on them by their director. The dip into the shallower waters of genre has revived a lot of big Hollywood filmmakers lately, from Steven Soderbergh's *Ocean's* trifles to Spike Lee's recent *Inside Man* and Michael Mann's glorious paean to onscreen violence, *Miami Vice*: let's hope the trend continues, leaving the messy stuff—love and relationships and emotions and whatnot—to more independent cinema, which seems to handle it better, and is forced to anyway, lacking the big budgets for explosions and fancy camera set-ups and cool locations: the reasons we go to movies in the first place. The best parts of *The Departed* have enough of the latter—including some truly shocking homicides, a Scorsese specialty, and not a bad reason to go to the cinema—to satisfy most.

Tim Krause is a student in the Ph.D. English program.



Martin and Leo, on the set of *The Departed*.

NEWS TO USE FROM THE DSC

DSC GRANT PROGRAM ACCEPTING APPLICATIONS

Last year, outgoing Co-Chair for Student Affairs Stephanie Domenici worked with the administration to create the Doctoral Student Research Grant Program in order to help students achieve their professional goals and increase the standing of the GC as a major research institution. The Doctoral Student Research Grant Program is now in its second year. Last year the Program awarded 199 grants to students from a wide variety of programs.

The program is now accepting grant applications. Students in years 2 through 7 can now apply to receive up-front money (up to \$1,500) for their research. Students can use the money to fund travel for data collection; pay interview subjects, purchase slides and photos, cover entrance fees to museums, and more. Students may not use the grants to pay for food or computer equipment.

The deadline to submit a completed application package is October 24th at 4pm. The administration is sponsoring a grant proposal and writing seminar on Friday October 13, at 4pm in Room 5414 to help students complete their applications. We urge you

to attend. It's your money—use it to enhance your doctoral work.

HEALTH ISSUES COMMITTEE MEETS TO DISCUSS HEALTH INSURANCE FOR GC STUDENTS

Lack of support for universal health coverage is a national problem. Here at CUNY, where 4000 graduate students work long hours, commute all across the city, and live in sometimes financially precarious situations, adequate health care coverage is a must. However, unless students are lucky enough to be covered under a spouse or partner's plan, they can either opt for the prohibitively expensive GHI plan, or take lots of vitamins and hope that a catastrophic accident doesn't occur as they cross 5th Avenue and 34th Street.

We at the DSC are committed to working with the administration to find a viable plan, but we need your help. We need student feedback about the following key questions.

- What is your current health insurance situation? Are you covered by a spouse or partner? Do you have the adjunct plan available through the PSC

Welfare Fund? Do you currently have no insurance and try not to get sick?

- Would you be in favor of the Graduate Center requiring its students to have some form of health insurance? Please note very carefully: this does not mean in any way that students would be required to purchase a plan through the GC, nor would it mean students would have to pay any extra fees. It would solely mean that students would have to show proof of some insurance in order to enroll.

Why would the DSC ever propose mandatory proof of insurance for GC students? Such a provision could be used by the GC as a bargaining tool with insurance providers to get less expensive cheaper insurance for GC students. By mandating that all students have some coverage, we may be able to get better rates.

Some more issues to consider:

- Since "reasonably priced" can mean different things to different students, what do you feel is a reasonable monthly amount to pay for insurance? \$100? \$50? More? Less?
- What do you want to get for your insurance premiums? Hospitalization? Major medical? Prescription drug coverage? What is the most important aspect of coverage for your situation? What—if anything—is dispensable?

Please post your opinions on the DSC forums: www.cunyds.org (click on "forums" in the left-hand navigation bar) or send us an email at dsc.steering.committee@gmail.com. We will take your feedback to the administration during our next healthcare meeting.

YOU'RE INVITED TO THE DSC'S HALLOWEEN PARTY!!

When: Friday, October 27 at 7pm-11pm
Where: GC, Room 5414

Come join us for free food, alcoholic and non alcoholic drinks, and great music—come in costume (there will be prizes) or simply come as you are!!!

IMPORTANT UPCOMING DATES:

- DSC Plenary meetings (6:00 p.m., GC 5414): October 20, November 17, December 8
- DSC Steering Committee meetings (6:00 p.m., GC 5489): November 3, December 1
- DSC Health Issues Committee meeting (5:00 p.m., GC5489): October 20
- DSO Media Board (6:00 p.m., GC 5489): November 10
- Graduate Council (2:30 p.m., GC 9205/6): October 31, December 12.



DSC members mingle with students at the DSC Coffee Hour in September.

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THE BACK PAGE

The Restaurant Association to Open Breadlines for GC Students

MATT LAU

Insider sources, speaking on condition of anonymity, have confirmed what many Graduate Center community members have both longed for and dreaded: plans are in place for student breadlines to begin this semester.

The plan, which is a joint effort of the GC's own *Center for Philanthropy* (not to be confused with the *Center on Philanthropy and Civil Society*) and those "man-lovers" at *The Restaurant Association* (not to be confused with *Restaurant Associates*) could be in effect as soon as Thanksgiving, when it is feared that many graduate students will be, once again, either forced to eat the complimentary 8 1/2 X 11 printer paper in the library or go hungry.

"This way," said a source affiliated with the *Center for philanthropy*, "we can both improve the nutritive value of the students' caloric intake and cut down on what is otherwise perfectly good paper going to waste. It's really a win-win situation for the entire community."

For *The Restaurant Association*, a subsidiary of the LA-based Patina Group, which operates more than 14 restaurants in Manhattan, the *Center for Philanthropy's* suggestion was music to its ears. "Normally we don't like to advertise that we do business with the Grad Center. It's no Interboro Technical College if you know what I mean...a lot of commies, queers, and other subversive types we don't even know about.

"Of course, with all the tax loopholes out there, philanthropy just doesn't pay what it used to, but when we saw that Bill Gates and Bono were named Persons of the Year by Time Magazine for their charitable giving we figured the good press couldn't hurt.

For its part the *Center for Philanthropy* sounded an even less altruistic tone when it's spokesman explained the motivations for the project. "We feel that philanthropy has of late gotten a bad rap for being too kind and gentle; I mean, people think that just because you love man that makes you a pushover, or worse, gay.

"But with this project we want to change all that. We want to highlight the aggressive, humiliating, patronizing side of loving your fellow man. We want these smug, impoverished students to take what we give them and like it. We don't want their gratitude. Hell, have you seen what CUNY pays them? We know they're grateful.

"No, what we want is for them to actually enjoy this. Because that's why we're in this business, not for the money, but for the love — every last drop of love we can squeeze from the hearts of the poor."

When asked to comment on the proposed patronage of their would-be benefactors, GC students expressed mixed emotions. One Philosophy student offered a counterfactual hypothesis that made the humiliations and degradations of the actual proposal seem like a thing of beauty that's a joy forever: "What if they decided to make us wait in line and then handed us Styrofoam replicas of bread loaves? And then asked us, 'How do you know that all the bread you ate in the past wasn't actually *Quead*, while only this is the genuine article?'"

In another possible world one left-leaning History student, the author of several monographs on Friedrich Engels' *Condition of the Working Class in England*, seemed overjoyed at the prospect of breadlines, "All my life I've wanted to stand in the shoes of the impoverished Victorian proletariat. Now thanks to *The Restaurant Association* and the Center for Philanthropy I'm actually getting that chance. Sure, it's not free; I'll have to sacrifice a little dignity. But have you ever tried to eat dignity? I have and it tastes pretty bland--unless you add a lot of salt. But to get any salt I'll have to wait on the breadline. Do you see what I'm saying?"



Student Forum

What is your favorite watering hole around the Graduate Center and why?



The Metropole Hotel rooftop is really nice during the warm weather. The Ginger Man is another place where I go after classes.

Sumie Nakaya,
Political Science



I like Foley's, over on 33rd between Fifth and Sixth. What I like about Foley's is the urinals, which make for a very interesting pissing experience. There's not a lot around the Graduate Center; I prefer the East Village where I frequent Kettle of Fish, which is a kind of home base for many Midwesterners as it is a Wisconsin bar.

Carl Lidskoog,
History



I don't drink around here [the Graduate Center]. However, I love Tony D'napoli's for the white sangria. I also go to the Village.

Carla Dubose,
History



I go to a lot of places all over the city, especially all French restaurants. Heartland Brewery is convenient for after class, as is the place in Macy's basement. Also, there are a bunch of Irish bars over on 35th between Fifth and Sixth that I go to and I also go to the East Village frequently.

Serge Schuster
Economics