



Texas Hijacks History

Opinions.....10

Doc Rocks Health Talk

News.....5

A Breath of Fresh...Coffee?

Fit Life.....9

Jazz Grads at SXSW

Arts & Culture.....6

NEW SCHOOL FREE PRESS

Issue 5, April 5-18, 2010

ALL THE NEWS YOU NEED TODAY, EVERY OTHER WEEK

Copyright © 2010

Student Loans Now Direct from Government

AULISTAR MARK REPORTER

With more and more people enrolling in college each year, federal lending programs had begun to feel a strain on the system. However, a student loan reform plan tucked into the budget reconciliation bill, which was passed by the United States Senate on March 25, now allows more students to receive more financial assistance by taking out loans directly from the federal government.

"It will help more students graduate with less debt," said Representative Carolyn Maloney of New York City's 14th District. "It's a major investment in education. I'm proud to have supported it."

According to the Congressional Budget Office, students who qualify will be able to take out loans directly from the U.S. Treasury starting July 1, 2010, and will bypass private lenders entirely.

These new loans will be identical to Federal Family Education Loans (FFEL), the loans taken out by students from private lenders before the reform bill was signed.

Eileen Doyle, assistant vice president for student financial services at The New School, wrote in an e-mail to the *Free Press* that students can obtain these new direct federal loans through their school's financial services department.

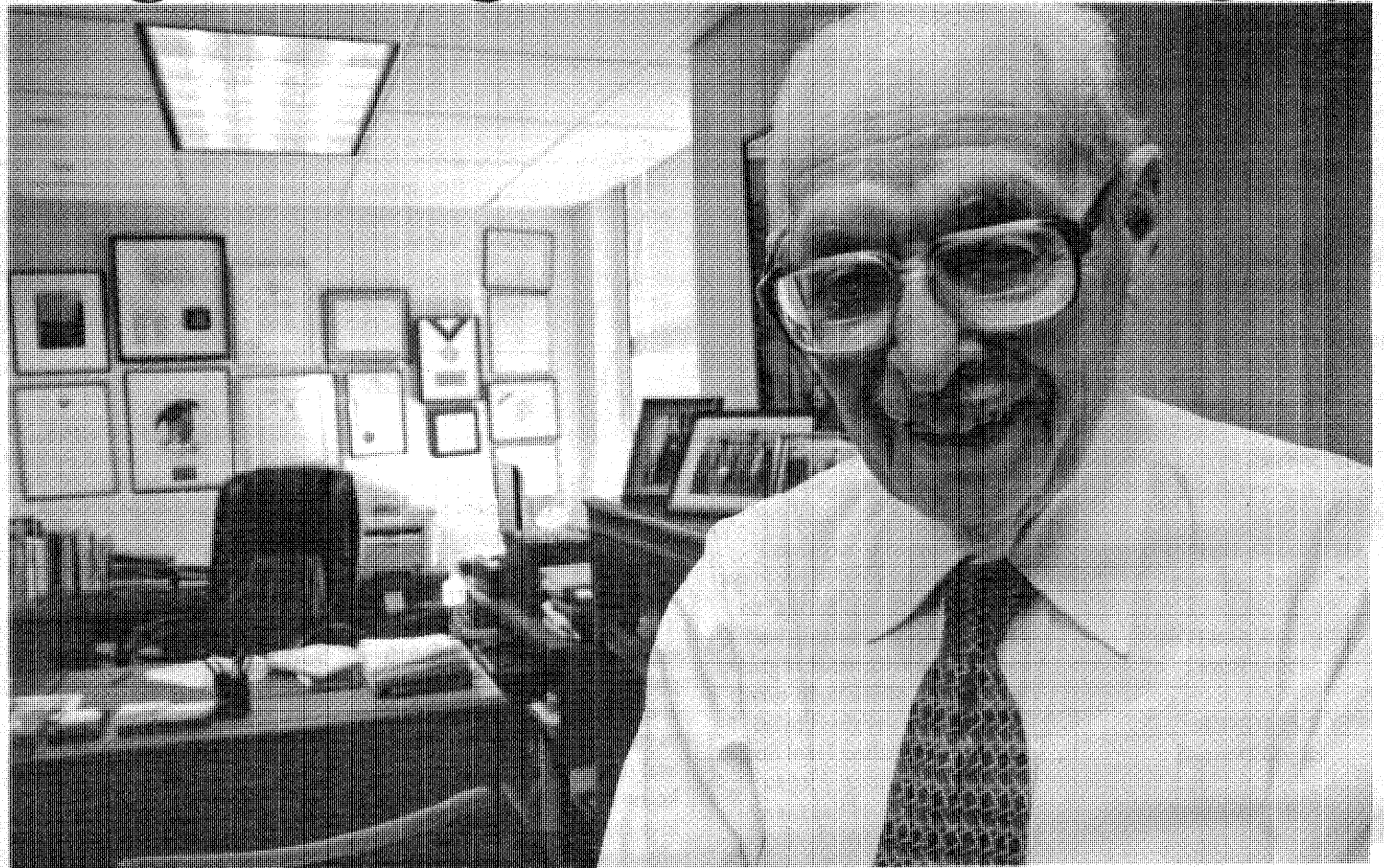
"Students receive the same interest rates (except Grad PLUS, which has a lower interest rate than FFEL) and have similar repayment options," Doyle added.

According to the Congressional Budget Office, replacing the current private loans with direct federal loans will net the federal government \$62 billion over the next 11 years. This policy will deprive private banks, such as Citigroup and JP Morgan Chase, the consistent income of accrued interest on student loans, federal subsidies, and fees involved in serving as an intermediary between students and the federal government.

"The student loan reforms passed by congress have done two things at once," said Maloney. "[They've] cut the cost of student loans to government and increased the funds available for Pell grants to students—without increasing the deficit."

CONTINUED ON PAGE 5

Eugene Lang Reflects on His Legacy



KATE HANSELMAN

For Eugene Lang, 91, education is essential to life. He has devoted himself to the promotion of this idea. After retiring from an illustrious career in international business, he founded the I Have a Dream program, which helps under-privileged children receive a high quality education. Shortly thereafter, he joined The New School's board of trustees and helped found what came to be known as Eugene Lang College The New School for Liberal Arts

SEE PAGE 3 FOR FULL STORY

Addressing Social Issues Through Sound

MISHA BEISER NEWS DEPUTY

On March 26, Danielle Goldman's Politics of Improvisation class and Ivan Raykoff's New Ears for New Music did everything from scratching pens across backpacks to playing African instruments in interpreting page 183 of avant-garde composer Cornelius Cardew's "Treatise." This score follows no conventions, featuring lines in various directions and images new to music notation. This combined class was the first in a series of workshops called the "Cardew Object," aiming to provide an arena for non-musicians and virtuosos alike to spur change through free expression.

Evan Rapport and Ivan Raykoff, the primary music faculty at Lang, have toyed with the prospect of an experimental music workshop. The idea failed to take shape this fall when they invited the New York based Either/Or ensemble to be Lang's artists in residence, but discussions with the visitors revealed how charged current popularity is for Cardew's experimental work. Raykoff and Rapport then met Robert Sember, fellow at The New School's Vera List Center for Art and Politics, who took part in the

"Cardew Object" at the Institute of Contemporary Arts in London. The New School's "Cardew Object" was then planned for March 26 and the weekend of April 9. The workshop will collaborate five classes and be "an open-door event and sound party," as Raykoff described it.

"We wanted to find a way to engage students with a wide range of abilities in making sound," explained Rapport, whose classes Punk and Noise, and Improvisation in Cross-Cultural Perspectives, will participate.

"This isn't a symposium on Cardew," Rapport added. "We aren't celebrating or critiquing him, but tapping the energy over his ideas for social change through participatory experience."

Despite major ideological transformations, Cardew never lost the goal of creating a "scratch orchestra," in which anyone, with any level of skill, could collaborate and creatively explore social issues individually and collectively. "The scratch orchestra is meant to be a fluid collective in which solos can be made, and people can come and go," explained Raykoff. "Cardew takes the idea of political action and considers how to make a sonic different."

Before the event, students will

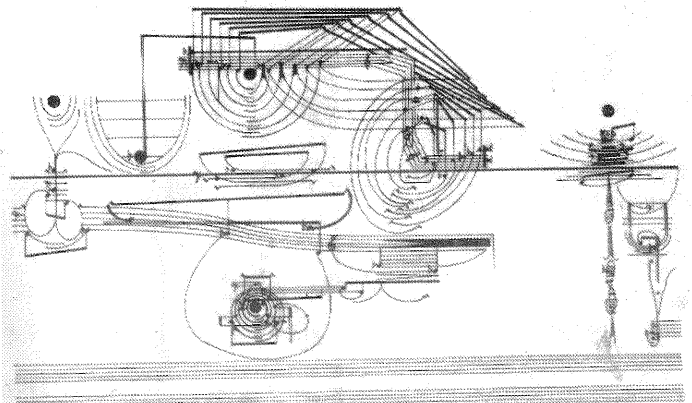
collect sounds representing issues they are concerned about. "We're asking people to consider what issues like pollution, same-sex marriage, high taxes, etc. might sound like," said Raykoff. "We will then explore what's required for collective listening and action in light of Cardew's models and reflect."

Robert Sember, who has specialized in Cardew's theories through his own studies and the "Cardew Object" in London, facilitated the workshops on March 26 and will speak on April 9. "The project makes bridges between Lang and the jazz school, between Lang and the Vera List Center, and between London and New York City," said Raykoff.

Simonetta Moro's Lang class Im-

age/Text will also work with Sarah Montague's students to feature Cardew's work in the "Skybridge Curatorial Project."

"Throughout the semester, we have investigated the intriguing and ever-evolving relationship between word-based and image-based art, and Cardew complicates the relationship quite a bit," Moro said. "On the one hand, he uses text to give instructions or directions for playing music, or engaging in a sonic type of activity. On the other hand, he utilizes drawing (and a rather abstract kind of drawing) to redefine what a musical score is." There will be an opening reception for the exhibition in Lang's third-floor Skybridge on April 14.



A graphic representation of a score from composer Cardew's "Treatise" is meant to be interpreted in creative ways

COURTESY OF SYNC

JOIN THE NEW SCHOOL FREE PRESS!

Do you write, illustrate, photograph or design?

Register for Fall 2010 or e-mail us with questions at

newschoolpress@gmail.com